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WHOLE NO. 2617



Estelle Liebling



BACHAUS

beside the monument to Edouard Colonne by the Trocadero Hall in Paris. Bachaus played Beethoven's fourth concerto with the Colonne orchestra in Paris recently.



RICHARD COPLEY,

New York manager, and his wife, who sailed recently on the S.S. De Grasse. (Bain News Service photo.)



STEPHEN DEAK,

well-known cellist and member of the faculty of the Curtis Institute of Music in Philadelphia, who will teach this summer at Friends University in Wichita, Kans., for eight weeks from June 3 to July 26. Mr. Deak will offer private and class lessons for beginning students as well as to professional cellists and teachers, and he also will conduct classes in chamber music. Mr. Deak also is active as a concert artist and closed his season with a recital at Tower Hill School in Wilmington, Del., on May 15.



GENNARO BARRA,

who sang the leading tenor role of Cavalleria Rusticana when it was broadcast on May 6 over station KFI in Los Angeles. It is said that the Italian artist has sung this opera about a hundred times, including performances at La Scala under Mascagni. Mr. Barra also made an excellent impression earlier this season, singing with the Columbia Grand Opera Company on the Coast.

SANDRO BENELLI, in the center of the group, with folded arms, and the founders of the Polyphonic Choir of New York, at the foot of Verdi's statue after having paid homage to the great composer from Busseto.



TED SHAWN,

the well known American dancer (1), whose success has been so great in Berlin, Munich, Cologne and other German cities, photographed here with his European manager, Dr. Paul Schiff (2). Cologne's famous old cathedral is seen in the background.

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PARIS.—With the coming of spring in Paris, musical celebrities begin to flock here like birds in the wake of sunshine and warmth. Every ship from America, every train brings men and women who may earn big money elsewhere, but to whom Paris stands for all that is art in the world of today.

Many musical manifestations had become habitual, and every spring we knew that the Diagheleff Ballet would come to show Paris its novelties. Unfortunately, we now have to be satisfied with seeing different members of the old troupe in individual efforts.

But a new habit is being formed, that of the Russian Opera. Last year, Maria Kousnezoff, the renowned soprano, made possible a season that recalled in brilliance the Russia of Czarist days. This year the Opera Russe a Paris has been formed with the indefatigable Prince Zereteli as director, for a six weeks' season at the Theatre des Champs Elysees. The repertoire includes Prince Igor, Russian and Ludmilla and Sadko, the last two receiving first performance in Paris. The seriousness of the undertaking can be judged by the fact that Albert Coates is conducting and Alexander Sanine, of the Imperial Theatre of Moscow, is the stage manager.

ALBERT COATES AT THE HELM

The opening performance of Borodine's Prince Igor was a triumph. The Straram Orchestra, under the magic baton of Albert Coates was truly inspired. The stage settings and costumes of Ivan Bilibine were a riot of color and movement, and the ballet in the third act was magnificent under the masterly direction of Bronislava Nijinska, who used Fokine's celebrated choreography.

The casting was good. The Prince Igor of Jurenieff showed him to possess an excellent voice and to be an artist of depth and understanding, and his singing of the famous aria, "Give Me Liberty," was the occasion for an ovation. The well known bass, Zaporozhetz, was a most convincing Khan Koutchak, astonishing by the suppleness of his singing. Kaidanoff as Prince Galitzky had a tendency to over-act and render his part comic, which was certainly not the original intention of the composer. The fine role of Princess Jaroslava, as sung by Rogovskaya, made one regret the absence of Maria Kousnezoff, who had charmed all Paris last year. A very fine and unusual contralto voice was revealed in Lucezarska, who in the role of Konchakova, added greatly to the beauty of the third act.

COOPER CONDUCTS STRARAM CONCERTS

Before settling down for a summer's rest, Emil Cooper upon his return from the United States, where he officiated with the Chicago Opera Company, conducted the last two concerts of the series of Concerts Walther Straram. The last concert, at which Marcel Dupré, the well known organist, played his Symphonie in G minor, was a magnificent

tribute to the ability of Emil Cooper. The program included the Polyeucte Overture of Paul Dukas, the Triana of Albeniz, Stravinsky's L'Oiseau de feu, and a new work by an exceptionally talented young Hungarian composer, Harsanyi, who is having a number of his compositions played this season both in recital and by leading orchestras. His

What Londoners Think of Gigli's Andrea Chenier

Tenor Hailed in His Debut Performance

Gigli's debut in London was a sensational triumph. The word "sensational" is aptly used in this instance since the tenor received more than forty curtain calls from an audience that is generally termed as hard and difficult. Especially is this true in the case of operatic artists who have been pronounced a success by the American critics.

Following his singing of Andrea Chenier on May 27 the New York Times received the following special cable from London:

"Covent Garden gave a rapturous welcome tonight to Beniamino Gigli, Metropolitan Opera tenor, at his first appearance before what is supposed to be the coldest and most critical opera audience in the world. The opera was Giordano's Andrea Chenier, and before the first act was half over the performance had been interrupted by applause and by shouts from the gallery.

"The critics agree that Gigli confirmed his transatlantic reputation tonight. 'His high notes can beat the orchestra with the best of them,' writes the reviewer of The London Times, 'but his best is not found in that fact. There is richness in his mezza-voce phrases not generally found in tenors who rely on full-bodied climaxes. It was then more than in vociferous cadences that one realized his voice is a beautiful one, capable of more varied musical uses than Giordano's tub-thumping style requires of it.'

A special cable dispatch to the Sun on May 28 said that Gigli has London at his feet and that everyone is asking why the golden tones of the tenor have never before been heard there. It is the consensus of opinion that Gigli has more than proved himself equal to all that has been said of him on this side of the Atlantic. Some critics state that he is the best tenor heard since the world war, and others go so far as to say that he stands even higher than Caruso.

New Romberg Operetta Produced in St. Louis

Nina Rosa, an operetta in two acts by Sigmund Romberg, opened the twelfth season of the St. Louis Municipal Opera Company on May 30. This inaugurated a new

Ouverture Symphonique showed a sensitiveness and a power that were convincing, coupled with a sound knowledge of orchestration. The interpretation by Cooper was marked by understanding and vitality.

Marcel Dupré's own composition showed this artist to be an excellent composer. His appearance this time attracted many of his admirers, a different reception from that which he received a few weeks before, when he played an organ piece by Hindemith. Marcel Dupré gave forty-nine concerts in fifty-one days in America last winter and he spoke enthusiastically of the American organ recital, a form of music to which the French are only now beginning to awaken.

BERLIN PHILHARMONIC IN PARIS

Seldom have Parisian audiences risen to such a pitch of demonstrative delight as they did at the Opera when Wilhelm Furtwängler

(Continued on page 9)

policy in intimate artistic production of an entirely modern repertoire. The performances are being given in the Municipal Theater of Forest Park, with nature forming the greater part of the scenery and settings.

N. Y. Philharmonic Plays Before British Rulers

Toscanini and Men Acclaimed

The New York Philharmonic-Symphony Orchestra's first concert in London at Albert Hall on June 1, Arturo Toscanini conducting, attracted the presence of King George and Queen Mary, besides an audience of some 10,000 persons. With the King and Queen were the Duchess of York, Prince George, Princess Beatrice and the Duke of Connaught. During an intermission Toscanini was presented to the King. The success of the concert was as great as that which the American orchestra experienced everywhere on its European tour.

The program included the overture to Rossini's Italiana in Algeri, Brahms' Second Symphony, the Bacchanale from Tannhäuser and Beethoven's third Leonore overture.

Bernard Shaw, with Albert Coates and Lord Howe visited Toscanini and the orchestra back stage after the concert. Also Sir Thomas Beecham paid his personal respects to the organization of which he was a guest conductor the season before last.

The evening closed with a reception to Toscanini and the 114 members of the orchestra, given by Albert Coates at Seaford House, the home of Lady Howard De Walden. Numerous members of the nobility and diplomatic corps and many renowned personages in the artistic and literary world were present.

Gigli's Second London Appearance Adds to His Triumphs There

According to a cable dispatch from London Gigli's second performance there, in Tosca, brought him another triumph. Several times he was interrupted in the climax phrases of his arias. He was called out alone to respond to the enthusiastic applause.

Paggi Scores New Successes

A cable from Switzerland tells of the great success in Berne and Zurich of Tina Paggi, in the Barber of Seville and Rigoletto.

Paderewski, Completely Recovered, Will Tour U. S. A.

Next Season

Paderewski, whose illness forced him to cancel his American tour last season, is now completely recovered and plans to come here in October. A cable received from the pianist by George Engles, his manager, an-



© Hartsook

PADEREWSKI,

who, after two years' absence, will return to the United States next October for his seventeenth tour.

notices that he will arrive in New York early in October and expects to fulfill the entire seventy-five engagements for which he was booked last year. He humorously suggests that arrangements also be made "for a mild winter."

Two recitals will be scheduled for New York, two for Boston and two for Chicago. The remainder of the tour will consist of single recitals in the larger cities from coast to coast. By arrangement with Mr. Engles the tour will be made under the auspices of the N. B. C. Artists' Service.

Paderewski is now in Paris. He will spend the major part of the summer at his chateau in Morges, Switzerland, preparing for the tour, which will be the seventeenth he has made in the United States.

The pianist was operated on for appendicitis, September 23, 1929, just about a month before he was scheduled to sail for this country. He did not recover soon enough but is now completely restored to health.

The Hughes Win Havana Tribute

Haensel & Jones have received the following cablegram in regard to the recent appearances of Edwin and Jewel Bethany Hughes in Havana. Mr. and Mrs. Hughes played the Mozart Double Concerto with the Philharmonic Orchestra under the direction of Pedro Sanjuan on May 25 and also gave a two-piano recital on May 28.

The cablegram, dated Havana, Cuba, May 31, 1930, reads: "Hughes concert very successful. Mozart Concerto beautiful. The Hughes and orchestra, under Sanjuan, superb. (Signed) Dr. Luis A. Baralt, Jr., president, Philharmonic Orchestra Society of Havana."

Rethberg's Paris Debut Sensational

(By special cable)

PARIS.—The debut here of Elisabeth Rethberg, at the Grand Opera in Walkuere was an unprecedented triumph. At the end of the first act audience and orchestra arose applauding and shouting in frenzied admiration. Countless curtain calls. Such enthusiasm seldom seen here before.

NATALIE DE BOGORY,
Paris correspondent of the
MUSICAL COURIER.

More Honors for Rethberg

(By special cable)

PARIS, JUNE 2.—The second appearance of Elisabeth Rethberg at the Grand Opera as Aida proved another triumph. Critics acclaim her a perfect singer, vocally and artistically.

NATALIE DE BOGORY.

La Mance Re-Engaged after Milan Debut

According to a cable received from Milan, Eleanor La Mance scored a great success at her debut in Trovatore, both press and public being most enthusiastic. She has been re-engaged for six additional performances.



TOSCANINI FETED IN MILAN.

The maestro is seated at the middle of the right side of the picture.

Wiesbaden, Once Kaiser's Own Resort, Regains Its Pre-War Glory Opera Flourishing Under Paul Bekker's Distinguished Direction— Schuricht's Fine Symphony Orchestra—Frankfort Strong for Modernity—Belshazzar as an Opera.

BERLIN.—Wiesbaden, which has at last regained its international position as a watering place, is making valiant efforts to attain its old position as leading musical center of Southwestern Germany. Together with those in Berlin and Kassel the Wiesbaden theaters are state institutions, subsidized by the Prussian Government.

Ex-Emperor William used to come to Wiesbaden every spring, and for decades the Wiesbaden May festivals of opera and drama belonged to the great attractions of Germany's musical life. To a certain extent this old tradition is being carried on by the Republican government. Paul Bekker, formerly one of the most prominent musical critics and writers in Germany, has been director of the Wiesbaden Theater for several years, and under his direction it is remarkably active and progressive.

This year's spring festival, held during April and May, included four Parsifal performances and some of Rienzi and Meister-singer; two of Busoni's Dr. Faust; Richard Strauss' Salome, Intermezzo and Rosenkavalier conducted by the composer; a revival of Weber's Euryanthe; Berlioz' Benvenuto Cellini, so rarely heard nowadays; a number of operettas, including Lehar's great success, Das Land des Lächelns; Johann Strauss' Zigeunerbaron, with a new scenic outfit; Lecocq's Jour et Nuit, and Giffé-Giffé given by Tairoff's Moscow Chamber Theater; Puccini's Madame Butterfly with Jovita Fuentes in the title role; Saint-Saëns' Samson and Delilah with Mme. Charles Cahier, and a symphony concert of the State Opera Orchestra, conducted by Erich Böhlke, comprising the Brahms violin

concerto and Bruckner's fifth symphony. To this rich program at the opera house must be added the concerts of the excellent Wiesbaden Municipal Orchestra in the beautiful Casino, conducted by Dr. Karl Schuricht, with highly interesting programs including a considerable number of modern works.

MME. CAHIER SINGS DELILAH

During the few days I was in Wiesbaden I heard Mme. Cahier in Samson and Delilah. This splendid American artist gave an admirable portrayal of the heroine in Saint-Saëns' masterpiece, combining superior vocal art with impressive acting. I also witnessed a production of Busoni's Dr. Faust which was particularly successful in its solution of the scenic problem in the act at the court of Parma. In this particular act, Director Bekker surpassed all the Faust performances that have been given in the various German cities.

Quite apart from this impressive bit of work the performance, as a whole, had great merits and was a worthy homage to the master, Busoni. Erich Böhlke conducted with much skill, Paul Bekker was regisseur, Adolf Harbich was an impressive Faust, Josef Moseler, as Mephistopheles, showed great versatility in the seven transformations of his complicated part, and Grete Reinhard, as the Duchess of Parma, distinguished herself by her fine singing.

Hugo Leichtentritt's cycle of Goethe songs, Chinesisch-Deutsche Tages and Jahreszeiten in a new version for voice and orchestra was among the works offered. It was a most agreeable surprise for the composer to hear his work in a well-nigh per-

fect performance, thanks to the loving care and ability of the conductor, Karl Schuricht, and the magnificent singing and penetrating interpretation of Maria Ranzow, a great artist, whose reputation is bound to spread quickly. This cycle, comprising eight songs connected by symphonic interludes, was originally written for voice and piano, and in that form was performed repeatedly in Berlin by Mme. Ranzow with the pianistic assistance of Leonid Kreutzer.

SCHURICHT'S FINE ORCHESTRA

The extraordinary quality of Schuricht's orchestra (it is one of the best German symphony orchestras today) was revealed in purely symphonic works like Brahms' Variations on a Theme by Haydn, and Leo Funtek's very skillful and effective orchestral version of Moussorgsky's Pictures in an Exhibition, played with great virtuosity and noble quality of sound.

The musical culture of the South-German district to which Wiesbaden belongs is certainly unparalleled anywhere in the world. Within an hour's journey from each other there are five famous musical centers clustered around the metropolis of Frankfurt, namely, Darmstadt, Mannheim, Wiesbaden, Mayence and Karlsruhe, all cities of medium size, numbering hardly more than 150,000 inhabitants. Yet they possess old and renowned opera houses and excellent orchestras, Frankfurt and Wiesbaden even boasting of several. These cities are within the old Rhenish district which has been a center of German culture since the middle ages. A few hours northward, in the Rhenish district around Cologne, a second group of important musical cities proves again the inexhaustible cultural potency of this venerable country—they are Cologne, Düsseldorf, Essen, Duisburg, Bochum and Elberfeld.

FRANKFORT STRONG FOR MODERNITY

A few of the recent musical events of importance in Frankfurt may still be briefly mentioned. The Frankfurt group of the International Society for Contemporary Music performed, for the first time in Germany, a composition by the much discussed Edgar

Varese, who is no stranger to the little group of ultra-modernists in America. Varese's Octandre, for seven wind-instruments and double-bass, proved to be a curious experiment. Paul Hindemith's piano-concerto (played by Emma Lübbecke-Job) and Schönberg's five piano pieces op. 23 and song cycle Herzgewächse, op. 20, were the other numbers of this very advanced program.

Hermann Scherchen, of all conductors the most successful propagator of radically modern music, recently conducted a concert of the Frankfurt Orchester-Verein. A novelty on the program was a prelude for orchestra by Ernst Tepping, a young Rhenish musician, who, during the past three or four years, has attracted some attention. He is a partisan of the flourishing Hindemith school. Scherchen won a most remarkable success for Max Reger's Sinfonietta, a composition written some twenty years ago, but seldom performed on account of its ineffective and impractical orchestral treatment. For this work, as well as for Reger's Prologue to a Tragedy, Scherchen has done highly commendable work, retouching the instrumentation and delicately shading off the thick polyphony, so that in this new version two valuable Reger works have been won back.

HANDEL'S BELSHAZAR AS AN OPERA

Finally, the Frankfurt Opera brought out with remarkable success Handel's oratorio, Belshazzar, in a scenic production. For several years the German Handel renaissance has been making similar experiments with a view to utilizing the immense dramatic qualities of Handel's oratorios. The successful new Belshazzar performance marks another step towards finding the proper style of producing those choral dramas of such majestic and vast proportions.

H. L.

Octave Dua Re-engaged by Chicago Opera

After an absence of several years, Octave Dua, tenor, has been re-engaged by the Chicago Civic Opera Company for next season. His repertory includes a vast number of works in French, Italian and German.

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TOBIAS MATTHAY: AN APPRECIATION

By Myra Hess

I would like to write only of my deep debt of gratitude to Mr. Matthay and of all the immeasurable musical experiences I owe to him, but in this article I must endeavor to give a general idea of his importance in the musical world.

There is no doubt that he has revolutionized the standard of piano playing and piano teaching in England, and judging by the numbers of students and teachers who come to him from every piano playing country in the world, his influence has indeed been far-reaching.

The universal appeal of his teaching lies in the fact that he has not evolved an affected "system" (a word he particularly abhors) nor created a revolutionary "theory" of muscular laws, but, having himself suffered from the unreasoning and blind-fold teaching of former days, he felt the urgent necessity of a profound and simple analysis of the natural laws of muscular exertion, and the common laws of musical piano playing. This, indeed, meant a revolution—a revolution of the kind of teacher who merely told you to practice certain passages on page such-and-such until you could play them better, and not to bring the piece again for a lesson unless you had achieved that miracle.

A lesson from Mr. Matthay is not only an elucidation of technical problems. However engrossed he may become in scientific explanation, he never loses sight of the fact that every difficulty overcome is but another step towards the ultimate goal of freedom in musical self-expression, not merely an added pianistic achievement. I have never heard him give a lesson without insisting upon this fact, which, obvious as it may seem, is so often overlooked by the scientific pedagogue.

Since "relaxation" is the basis of all physical acts and reactions, it seems extraordinary that this fundamental point in his teaching and writing should have caused so much comment, misunderstanding, and sometimes controversy. Unfortunately there is always that "swing of the pendulum" which gives rise to an exaggeration of the simplest things, and it is a great pity that even now, when the true proportion of his teaching should surely be realized, there still exist pupils and teachers who think it necessary to make the most excessive movements in order to exemplify their newly discovered freedom.

Matthay never tires of explaining that the greatest freedom can be attained with the minimum of movement; in fact to attain accuracy and fluency the utmost economy of superfluous energy is essential. He has sometimes been criticised for his seeming elaboration and over-emphasis of the simplest

facts, but a close analysis of even every day phenomena, such as walking, or rising from a chair, would appear formidable if demonstrated in detail. Moreover, in his earlier days when pupils would come for a lesson expecting to "play their pieces" without interruption, and receive somewhat perfunctory comments and criticism at the end, he was inevitably forced into repeating ad nauseum the most elementary truths.

Fortunately, the average student of today is not afraid of thinking analytically, and he has told me himself that he now finds it possible to give a comprehensive foundation of his principles in three pages, where formerly thirty would have been necessary.

As a matter of fact, when one considers the deplorable lack of common sense with which piano teaching was invariably approached, one can only be grateful for this added insistence, especially as he has the gift for revealing the various aspects of the problem in question, not merely a mechanical reiteration of what he has already said.

Another outstanding feature of his teaching is his power of illuminating, even to the musically ungifted, the meaning of shape and architecture in music. He makes it clear that the actual moment of creating a sound is the basis of rhythmical structure, in fact, that you must anticipate and hear the sounds you are going to make, instead of listening to the sounds you have already made. This again may seem to be exceedingly obvious, but it is just this intensity of intention, the emotional and rhythmical significance of every note, which is so often lacking.

Although it is only fair that everyone interested in piano playing should have the opportunity of benefiting by his teaching, one almost feels that too many people have learned to play the piano well. He can help anyone, with a fair intelligence, to achieve not only a considerable technical fluency, but to produce really beautiful sounds. This, however, is not necessarily Music, and the only occasions on which I have seen him really downhearted and discouraged are when he has given a lesson to a musically unimaginative pupil. On the other hand, his delight and appreciation of a musically gifted pupil are so wholehearted that he will always allow the greatest possible freedom in developing individual ideas, a great quality in a teacher who has necessarily preconceived interpretations, arrived at through years of experience. His unlimited enthusiasm and belief in the highest purpose of music give his pupils an everlasting incentive to maintain his ideals.

Of the many books he has written, his favorite, in which he feels he has expressed

himself most faithfully, is "Musical Interpretation." Musicians of all kinds, not only pianists, have been enormously helped by this vital and comprehensive work.

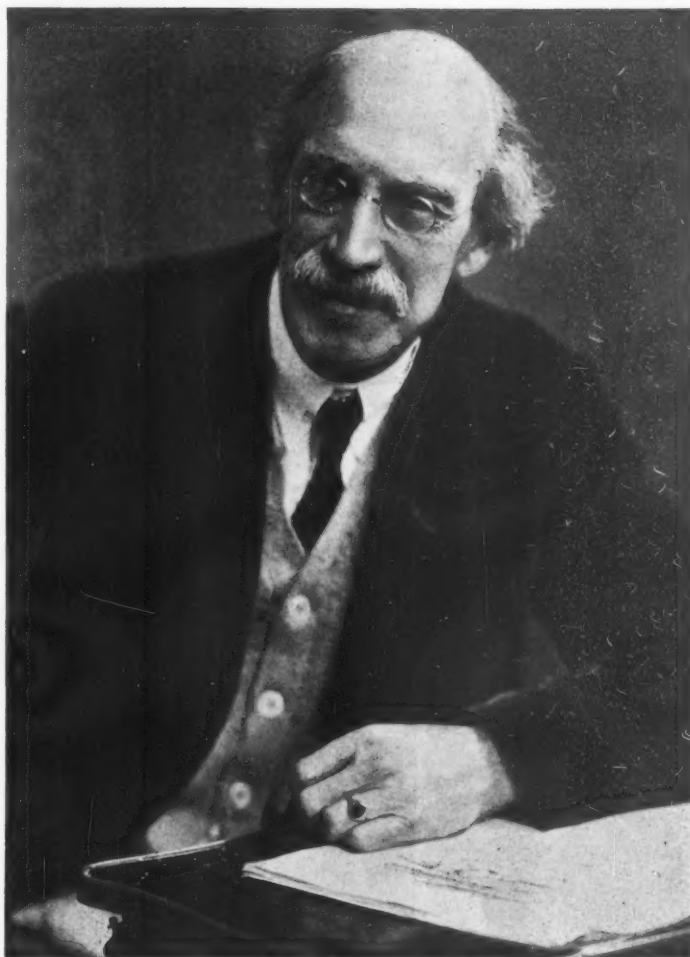
No true idea of his personality would be complete without mention of his extreme geniality and ready sense of humor, which make a lesson from him a vivid human experience, not merely the much feared pedagogic exposition.

In spite of his insatiable appetite for rhythmical punctuality in music, he is almost disastrously devoid of any "sense of time" in his domestic routine. His meals are the most movable feasts, owing to the fact that time does not exist when he is engrossed in his teaching. He will devote many extra hours to his pupils, with no thought of sparing himself.

Happily, he is a nature lover in the true sense of the word, and his regular weekends in the country give him the much needed relaxation, without which it would be impossible to maintain the almost super-human energy that he brings to his work.

Another source of strength and inspiration has been the faithful cooperation and sympathy of his wife. Mrs. Matthay is a great artist and thinker herself, and everyone who visits them realizes the invaluable help this harmony in aims and ideals has been to him.

As the original purpose of his work has been the simplifying of all difficulties, so the setting of their house, overlooking some of the most beautiful country in England, seems symbolic of the elimination of all discord, and the generosity and high endeavor of his whole life.



TOBIAS MATTHAY

FRANTZ PROSCHOWSKI TELLS "A FISH STORY"—BUT A REAL ONE!



The accompanying photographs, taken on Frantz Proschowski's recent fishing trip at Bennet Spring, State Park, Mo., will testify to the well known vocal teacher's limit of trout every day. In one of the pictures Mr. Proschowski is shown with a catch, weighing three-and-a-half pounds and nineteen-and-a-half inches long. Much interest centers in the summer vocal master class Mr. Proschowski will hold at the Chicago Musical College, where he is now permanently located. However, he will have a master class in Kansas City this summer, prior to the one in Chicago.

WINNERS OF THE PRIZE COMPETITION AT CHICAGO MUSICAL COLLEGE



RALPH RICHARDS,
of Portland, Ore., winner of the first prize, of a Lyon & Healy grand piano, in the Lyon & Healy piano contest.



WANDA PAUL,
of Chicago, winner of the Steinway grand piano in the Steinway contest.



ALEX PEVSNER,
of Milwaukee, Wis., winner of the first prize of a valuable old violin in the violin contest.



WILLIAM PFEIFFER,
of Wisconsin Rapids, Wis., winner of the first prize of a Lyon & Healy grand piano in the vocal contest.



OPAL DAVIS,
of Tuscaloosa, Ala., winner of the third prize of \$100 in the vocal contest.



MIRIAM ULRICH,
of Chicago, Ill., winner of the second prize of \$400 in the Lyon & Healy contest.



FRANK DENKE,
of Oakland, Cal., winner of the third prize of \$100 in the Lyon & Healy contest.



IDA KREHM,
of Toronto, Can., winner of the second prize of \$400 in the Steinway contest.



ZONA HOCH,
of Pueblo, Colo., winner of the second prize of \$400 in the violin contest.

In last week's issue of the MUSICAL COURIER there appeared a story about the annual prize competition of the Chicago Musical College, which took place at Orchestra Hall on May 17. The winners of this contest are pictured above.

Peabody Conservatory Awards

Thirty-three students at the Peabody Conservatory of Music, Baltimore, representing various sections of the country, will be given teachers' certificates this year. They are: Amos Allen, Beatrice Showalter, Katherine Smith, Emerson Meyers, Dorothea Ortman, May Lewis Blalock, Alice Wells, Marjorie Hiron, Etta Miller, Vera Kramer, Elizabeth Schnebly, Ethel Ashman, Beatrice Corder, Lillian Gelazela, Margaret Jones, Marjorie Cain, Ethel Bowman, Edith

Davitz, Elizabeth Hodgkin, Dorothy Bunkley, John Wolf, Margaret Hunter, Sylvia Raven, Jeannette di Paula, Morton White and Irene Miller, in piano; Etta Miller, Yvonne Biser and Nina Valliant, harmony; W. Frederick Pfeiffer and Theodor Karhan, violin; Caroline Wantz, voice, and Susan Bromley, in school music. Philip Jeffreys, Beatrice Osgood, and Helen Calvert McGraw, all of the piano department, have won the coveted Peabody Diploma this season, and Yvonne Biser the bachelor of music degree.

The presentation of these awards will be made by Lawrason Riggs, president of the board of trustees, at the closing exhibition concert.

Victor Herbert Memorial Concerts

The annual Victor Herbert Memorial was celebrated from radio station WJZ, Sunday evening, May 25, in a program sponsored by the National Broadcasting Company and the American Society of Composers, Authors and Publishers.

Among those taking part in the program

were Fritz Scheff, the original Mademoiselle Modiste, who sang Kiss Me Again; Sigmund Romberg and Henry Hadley, whose careers brought them into close contact with the composer; Harold Sanford, who once led Herbert's orchestra as his assistant; Roxy, Augustus Thomas, and Gene Buck, president of the American Society of Composers, Authors and Publishers.

John McLaughlin played Ah! Sweet Mystery of Life in memory of the late Julius P. Witmark, who sang this selection at the last Victor Herbert Memorial, a short time before he died. With his brothers he had been publisher of Herbert's operettas and ballads, as well as a close friend of the composer.

Over WEA, Josef Pasternack directed an orchestra program of Herbert's outstanding airs. Elliot Shaw, baritone, as guest artist, sang three numbers. The program included March of the Toys, Thine Alone, excerpts from The Red Mill, Pretty as a Picture, Indian Summer, and selections from Mlle. Modiste and The Fortune Teller.

Public Contests for Prizes of American Conservatory, Chicago

The Public Contests of the American Conservatory of Chicago were of a high order of excellence and largely attended by representative audiences.

For appearance at the annual commencement concert the following pianists were chosen: Schumann concerto Maxine Trestain, Battle Creek, Mich.; MacDowell concerto, Genevieve Anderson, Holdredge, Nebr., and Liszt Spanish Rhapsody, Vera Gillette, Harlan, Ia. Adjudicators were Edward Collins, Marx Oberndorfer and Jan Chiapusso.

In the vocal department the following were selected for a commencement appearance: Lucia Altoonjian, Grand Rapids, Mich.; Walter Merhoff, Louisville, Ky., and Mildred Ressler, Freeport, Ill. The adjudicator was Herbert Witherspoon, and the adjudicator of the elimination contest was Shirley Gandell.

Violin contest winners were: Goldmark concerto, Dorothy Lustgarten, Omaha, Nebr., and Saint-Saëns Rondo Capriccioso, Gaylord Browne, Freeport, Ill. Adjudicators were Leon Sametini, Maurice Goldblatt and Franz Esser.

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Easton Symphony Plays in Bethlehem

The Easton Symphony Orchestra, Earle Laros, conductor, closed its season with a concert in Bethlehem, Pa., under the auspices of the Friends of Music, and with Percy Grainger as piano soloist and as guest conductor.

The Bethlehemites, with no symphonic orchestra of their own, turned out in large numbers to hear their neighboring orchestra, and so delighted were they with the fine quality of the performance, that they



Photo © Bachrach

EARLE LAROS,
conductor of the Easton Symphony
Orchestra.

are now looking forward to a series of concerts by this orchestra next season.

In the Freischuetz overture, which opened the program, the orchestra reached brilliant and dramatic heights, under the direction of Mr. Laros. In the Bach trumpet suite, beautiful string tone and phrasing were apparent, while in the prelude to Die Meistersinger which followed, such meticulous care was shown in the interweaving of the voices of the orchestra that it was performed with transparent clarity, yet with a vigor that brought forth an ovation for the orchestra and its leader.

Mr. Grainger's playing of the Grieg concerto had all of the characteristic rhythm and spirit that marks a performance by this artist. He was obliged to give several encores, and then conducted his Mock Morris.

The latter part of the program consisted of numbers by Ravel, Moussorgsky and a stirring rendition of Finlandia. Mr. Laros was recalled many times and in a few words thanked the audience for their interest.

Jessie Fenner Hill Artists Active

Artist-pupils from the Jessie Fenner Hill studios are earning new favor. Philip Lerner, tenor, is singing with great success at the Cafe de Paris in London, where Ula Sharon, another Hill pupil in voice, is appearing nightly after her appearance in The Three Musketeers; she is essaying the role done in New York by Harriet Hooter.

Marian Munson gave a costume recital recently in Trumbull, Conn., with excellent results, also one in New Rochelle on April 29. She sings over the radio frequently and this year won second place in the Atwater Kent contest in Connecticut; last year she was first. Miss Munson sang for the

D. A. R. in New Rochelle recently and made an excellent impression.

Cosmo D'Alamada is enroute to Hollywood to appear in the talkies, and Adele Puster is singing every Friday morning on WHOM in Jersey City.

Angeline Kelley gave a recital at the Ohio Wesleyan University in Delaware, O.

Paris

(Continued from page 5)

gave two concerts with the Philharmonic Orchestra of Berlin. The second program, which I heard, included Eine kleine Nachtmusik of Mozart, Deux Nocturnes of Debussy, admirably performed, some Richard Strauss, and Wagner's Flying Dutchman overture. So great was the enthusiasm that an encore had to be given.

YOUNG AMERICA TO THE FORE

Young America is holding its own this season. Paul McCool, pianist, is planning to give a series of concerts in Europe, and his Paris recital takes place on May 31 at the Salle du Conservatoire. He has given several musicales in his charming home in Montparnasse, at which one met all the well known members of the Franco-American colony.

Sydney Rayner, tenor, and Mary McCormic, soprano, sang Louise six times during the month of May, and Rayner has added Werther to his repertoire at the Opera

withdrawn from public performance and returned to their parents.

Philadelphia Orchestra Announcements

According to an announcement by the Philadelphia Orchestra, this year was the most successful the orchestra has yet had in the thirty years of its history.

During next season, Leopold Stokowski will conduct for a fifteen-week period, and for two weeks he will interchange with Arturo Toscanini, conductor of the New York Philharmonic-Symphony. Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, has been engaged as associate conductor of the Philadelphia association for twelve weeks, and Alexander Smallens reengaged as assistant conductor for one week, while Ernest Schelling will again officiate as lecturer and conductor of the children's concerts, which are to be increased to five pairs.

Among the important works scheduled for performance next year is the St. Matthew Passion of Bach, which it is expected that Mr. Gabrilowitsch will give with the co-operation of the Mendelssohn Choir, the Choral Art Society, a special boy choir and a number of soloists. The broadcasting of the Philadelphia Orchestra concerts, which was initiated this year, will be continued next season, when four concerts will be heard over the radio. A possible tour of

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Comique, where he has just signed a two year contract. Mary McCormic's impersonation of Louise has an added depth and grip after three months of continuous repetition. She gives a performance that is profoundly moving.

Another recent arrival from successes in America is Victor Prah, baritone. He sang with the Orchestre Symphonique de Paris, under Pierre Monteux, upon his arrival and is now preparing a recital in June. Lucille Chalfant, the brilliant and beautiful coloratura, has been engaged to sing the winter season in Bordeaux, where she will be heard in her repertoire of La Traviata, Rigoletto, Lakmé, Boheme and Thais. N. DE BOGORVY.

The Case of Ricci vs. Lackey

As the MUSICAL COURIER goes to press the suit of Pietro Ricci, father of Ruggiero Ricci, phenomenal nine-year-old violinist, and Giorgio Ricci, also an exceptionally talented child, against Miss Beth Lackey, a music teacher, who was awarded the custody of the boys by a California court, is still pending.

Ricci contends that when he signed documents in California he did not know he was giving up his children, and he is seeking to have them restored to him. Mr. and Mrs. Frederik Bartlett, of Bartlesville, Okla., who have been paying for the boys' education and remunerating Miss Lackey for her services, are siding with the father, as they disapprove of the exploitation of the gifted boys. They have, however, declared their willingness to resume their donations if the children are

South America by the entire orchestra also is under consideration for next spring.

Grace Hofheimer Presents Another Pupil

On May 29, Grace Hofheimer presented another of her pupils. In an interesting recital, Theodore Puchkoff acquitted himself creditably in the Bach Liszt organ prelude and fugue in A minor and a group of Chopin containing among other things the C sharp minor nocturne and the A flat ballade. A modern group of Rachmaninoff, Granados, Ravel and Liszt closed the program.

He disclosed a fine sense for tone and phrasing and played the Bach admirably with a proper feeling for balance. Mischa Elman's father and mother were in the audience that greeted the young pianist most enthusiastically. Master Puchkoff is another of the many talented pupils who are making such excellent progress under her careful guidance.

The Five Arts Club Growing

Stephanie Gloeckner, founder-president; Florence Otis, chairman of the music committee, and Lydia Kreis, secretary and general assistant, have the satisfaction of noting the constant and growing success of the Five Arts Club of New York. Many first appearances of young artists, practical helpfulness for those needing it badly, and a feeling of growing power are behind their confidence in the future of the club.

Next Friday's Elmo Russ Radio Hour

Elmo Russ' presentation over WRNY next Friday evening from 9 to 9:30 entitled "From a Diary," will take the listeners in to the old town of Toledo, Spain. Many compositions new to New York will be heard, including selections from lesser known works of Serrano, Moreno, Media-Villa, Contreras, Padilla, Albinez and De Falla.

Among the singers there will be Jose Moriche, Spanish tenor, well known in Europe and America. He has appeared in opera with such artists as Titta Ruffo and



JOSE MORICHE

Maria Barrientos, his last appearance in Spain being at the Royal Theater of Madrid, when he sang the leading tenor role, Count Almaviva, in the Barber of Seville, with such success that the King called him to the royal box and complimented him.

From a Diary also will feature Romero, brilliant Spanish soprano, on Friday evening's program, besides a male quintet, an orchestra and one of Claudia Well's delightful readings.

Sodero's Opera to Be Given June 18

Cesare Sodero's opera, Russian Shadows, published by Edwin Kalmus of New York, is at hand and will be reviewed at the earliest possible moment. It is a book of 300 large music pages and cannot be reviewed at a glance.

Meantime some details of the performance of this work are at hand. The date of performance is June 18, and the place, Venice, Italy. The theater is the famous old La Fenice. The impresario is Paul Longone, as already announced. The artists so far definitely selected are Melandri of La Scala, tenor; Borgonovo, baritone; Zambelli of La Scala, bass.

Frances Louda's Pupils in Recital

Marie L. Todd, referred to in last week's issue as Mary L. Todd, was the coach for interpretation of the songs by Frances Louda given recently by professional talent at Steinway Hall. Preceding the Louda songs, the composer's pupils gave a program of piano and vocal solos. At the conclusion of the recital Charles Kruckell made a few remarks in appreciation of Miss Louda's work.

Florence Foster Jenkins' Recital

Florence Foster Jenkins, president of the Verdi Club of New York, sang operatic numbers in Washington, D. C., not long ago, a representative audience attending; she is a member of the American Pen Women's Club, and was a guest at the authors' breakfast.

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Soprano, Formerly Chicago Civic Opera Company

Chicago Tribune, March 24, 1930:

"Anna Hamlin's recital at the Studebaker Theatre yesterday afternoon was something in the nature of a homecoming, for Miss Hamlin is a true daughter of Chicago. . . . Yesterday she returned as a singer delightfully matured as to style and a lovely quality lyric voice. . . . Not the least of its attraction lay in the excellence of Miss Hamlin's languages, where clarity of enunciation and accuracy of accent were distinctly above the average."

Chicago Herald-Examiner, March 24, 1930:

" . . . Her voice is one of those pure, northern sopranos. It has a sheen like silver, a bell-like clarity and brightness, that is, to my taste, far more persuasive as a medium for the lyric address than the warmer, more sensuous tone."

Chicago American, March 24, 1930:

" . . . She has a voice to sing German classics, and that means refinement and charm . . . more than voice; genuine musicianship and understanding of text and a diction in German that may safely be called faultless."

Chicago Evening Post, March 24, 1930:

"Miss Hamlin sang with musical appreciation and excellent style. Her voice is light, she understands it well and sings with artistic discrimination. . . . The tone pure and true, with dainty colorings in keeping with the spirit of the music and grateful sense of ease. . . . Miss Hamlin has poise and skill. She will make a place for herself as a singer."

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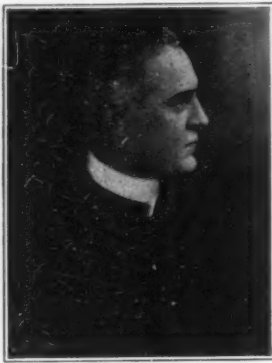
CONCERNING THE RENAISSANCE OF CHORAL MUSIC

A Series of Articles by Father Finn

IV. The Synthesis of Choral Elements

[This is the fourth in this series of authoritative articles by Father Finn. Article III was published in the issue of May 24.—The Editor.]

Analysis of choral structure reveals a much larger number of component parts than the average choirmaster seems to recognize. Succinctly this means that in the average chorus of mixed voices there are many more musical elements than those generally conceived to be its maximum. Each of the four main



FATHER FINN

sections of a chorus is a vocal genus of which there are many species, and if choral singing is again to assume an important place as a vehicle of artistic expression these many species must be carefully identified, cultivated, and made ready for facile use, according to the demands of the composition programmed, the acoustics of the room in which the choristers sing, and the many other factors which may be epitomized in "the conditions of the moment." Renaissance of choral efficacy depends upon such analysis, and, after proper analysis, upon the thorough development of the constituent elements discovered. Further, an artistic synthesis of these elements must be accomplished.

There are three causes preeminently responsible for the enervating mediocrity which has shorn modern choral singing of charm. The first, "quantity" as opposed altogether to "quality" as an ideal, may be dismissed at once from further consideration as having no claim to artistic tenure. The second is the generally unprepared vocal condition of one or more of the essential sections of choruses. The third is a lack of artistic blend of the vocal elements, in spite occasionally of the excellent condition of these in se.

The second cause of inefficiency can be remedied, of course, by a thorough understanding of what comprises the correct vocalism of the various sections and by constant use of vocalizations designed to produce such vocalism. The third cause of ineffectiveness can be removed only by diligent study of the inherent relationships of each section of the chorus to each other and of each section to the whole. Many choirs which are composed of excellently trained groups are almost totally ineffective because of the lack of coordination among them. On the other

hand, many choirmasters are inhibited in their efforts to secure blend by the defective vocalism of one or more sections. There is a great difference between the effectiveness which is born of mere correctness and the effectiveness which is the result of a scientifically fused ensemble tone. One is cold and at best only mildly interesting. The other is convincing because it is warm and full of an indefinable essence that seems to be of the very soul of the art. In a perfectly blended chorus there are no interstices between the treble, alto, tenor and bass choirs. Each of these reaches out over the intervening gaps and contributes something either of overtones or combination tones, or perhaps chiefly of color-affinity to fill up the crevices. In the average chorus one is usually conscious of dissociation of the G clef voices from the others, the line of demarcation being too incisively indicated. Artistry demands, however, such structural unity as to preclude this cleavage. It seems evident that one group should vindicate its affinity to the other by a corroboration of all the voices. The miscellany which results from a solution of continuity between the constituent choirs of a chorus is necessarily "hodge-podge"; it must be metamorphosed into a unit in which all the vocal independences and idiosyncrasies are made germane.

Special Celebration at U. of Kansas

The annual Fine Arts Day at the University of Kansas in connection with Music Week presented Dudley Crafts Watson of the Chicago Art Institute as speaker at an All-University Convocation, Chancellor E. H. Lindley presiding. Both university glee clubs and the university band furnished music. Announcements were made of several gifts and scholarships to the Fine Arts School in Music and Art. At 6:00 P. M. the annual Fine Arts banquet was held at the Union Memorial Building, with Prof. C. S. Skilton acting as toastmaster. The principal speaker was Maurice Dumesnil of Paris, now conducting a master class at Kansas City, who spoke on Present Day Conditions in Paris in Music and Art. Some 175 Fine Arts students and faculty were present. At 8:30 that evening in the University Auditorium, on the annual Young American Artists' program, Sylvia Lent, violinist, gave an excellent recital before a large audience.

Announcement was made by Dean D. M. Swarthout, of the School of Fine Arts, of the following list of artists secured for the University Concert Course for the season of 1930-31: Heifetz, Muzio, Myra Hess, Van Vliet, Maier and Pattison, and the Torreblanca Tipica Orchestra. The artists presented during the present University year were: Horowitz, Giannini, Seidel, Tibbett, and the Kedroff Quartet. The attendance at the various affairs exceeded that of any previous year.

La Forge-Berumen Studio Notes

Frank La Forge was at the piano for Frances Alda at Richmond Hill, L. I., on May 5. On May 8 he played for his pupil, Emma Otero, Cuban coloratura, in recital at Jersey City.

Mary Duncan Wieman, soprano, and Harrington van Hoesen, baritone, were heard

The choral conductor must discover the "point de reunion" at which to blend all the voices of his particular chorus. Even if only one or two have failed to meet at this blending point, his chorus will be without perfect focus and therefore an unfit instrument for the best artistic utterance. Art as a science is concerned with the correlation and fusion of minutiae according to meticulous canons, the transgression of which frustrates validity. The imperceptibility of fusion which these canons of art require for aesthetic conviction imposes more need of study and experiment upon a choirmaster than any other single element of choral musicianship. The complacency with which some choirmasters serve up the classics in a congeries of altogether dissociated choral lines is difficult to comprehend in these days when a high standard of general musicianship is common. The renaissance of choral artistry depends largely upon the growing dissatisfaction of conductors with such lack of tonal blend. Perhaps the microphone, hypersensitive to unblended utterance, will be of immediate assistance in driving choirmasters to a profound study of this phase of choral activity. The radio challenges quartets, semi-choruses, medium size choirs and large choral bodies to submit their tonal-blend to a judiciary whose findings are based upon the physics of sound. This judiciary is of course the mechanical agency by which the vibrations, timbres and correlations of all the sounds projected are accepted, energized by the radio process, and revealed as being scientifically right or wrong. If the latter, the judiciary must give a verdict of "lack of artistry," for art is indisputably dissoluble into academically scientific elements.

in recital at Manhasset, L. I., on May 7, with Mr. La Forge accompanying them at the piano and also contributing a group of solos with his customary splendid artistry. Miss Wieman showed a fine voice under excellent control, and unusual interpretative ability, while Mr. van Hoesen, who is well known in concert work, gave his usual delightful performance, singing with taste and musicianship.

The weekly La Forge-Berumen musicale was presented by Hazel Arth, contralto, winner of the second Atwater Kent radio contest; Edna North, pianist pupil of Ernesto Berumen, and Phil Evans, accompanist. Miss Arth showed herself to be a singer of intelligence and rare artistry, Mr. Evans furnishing excellent accompaniments, and Miss North showed skill in her interpretations as well as good technic.

College of Fine Arts Notes

The College of Fine Arts at Syracuse University announces that, beginning with the summer session, instruction in all band and orchestral instruments will be offered to music students. The College has for a number of years offered instruction in violin, viola, cello and harp.

New teachers recently engaged are Edwin L. Freeman, formerly of Pryor's and Sousa's Band, will instruct in brass instruments and will direct the University Band. George Abeel will offer instruction in oboe and flute; B. L. Mott, in French horn; Hristo Serafinoff, in bassoon, and Ralph Palmatier, in trumpet. The last four named are members of the Syracuse Symphony Orchestra.

The University Band of sixty pieces will be expanded into two bands, a senior band of experienced players who will be rehearsed in standard concert repertoire and a junior band for younger players. The two bands will be combined for the major athletic games. The senior band of fifty pieces will be the official band for the R. O. T. C. Division at the University.

The University Orchestra of seventy pieces, under the direction of Andre Polah, plans to present five concerts during the regular session of the university; the programs will be limited strictly to the standard symphonic repertoire.

In addition to its annual home concert, the Men's Glee Club of sixty voices, under the direction of Earl Stout, gave a number of out-of-town concerts, the last one at Schenectady, May 8. The present organization is probably the finest Glee Club the University has ever had. With the exception of a few light numbers, the repertoire of the Club consists of some of the finest compositions for male voices and arrangements for standard chorus by Bach, Handel, Mozart, Palestrina and other noted composers.

Gittelson and Van Hulsteyn on Peabody Summer School Faculty

Frank Gittelson and J. C. Van Hulsteyn will teach at the summer school of the Peabody Conservatory of Music in Baltimore. Mr. Gittelson and Mr. Van Hulsteyn are two of the most prominent violin pedagogues in this part of the country and both have enviable reputations as concert artists.

The summer school will be in session for six weeks, beginning June 23, and will cover all grades and branches of musical study. The voice department will be under the guid-

ance of Charles H. Bochau, an artist of distinction and a teacher who has had unequalled success, while the harmony department will be conducted by Howard R. Thatcher, who has won high commendation both as composer and as teacher.

Cincinnati Conservatory Student Wins Success Abroad

Faye Ferguson, gifted pianist, who studied for seven years with Marcan Thalberg of the Cincinnati Conservatory of Music artist faculty, has been winning fresh laurels on her concert tour of England and Holland.

Miss Ferguson is now on the artist list of Ibbes & Tillet and she will spend the following year in Europe to fulfill her engagements



FAYE FERGUSON

on the continent, where she will appear in Germany, France, Switzerland and Sweden.

This talented pianist was presented in a recital at The Hague a few weeks ago which won high praise. Preceding this concert in Holland, Miss Ferguson gave two piano recitals in London at Wigmore Hall, which were enthusiastically received.

Miss Ferguson went to the Cincinnati Conservatory of Music when fifteen years of age and showed great promise. Mr. Thalberg, her only teacher, predicting a brilliant future for his gifted student. She has appeared as soloist with the Cincinnati Symphony Orchestra at a concert in Philadelphia, which was given under the auspices of the Philadelphia Harmonic Society. She has also concertized in New York and other eastern cities, as well as in Indiana, West Virginia, Kentucky, Pennsylvania, South Dakota, Mississippi, Alabama, Arkansas, Montana, North Dakota, and Ohio. In the latter state she was presented in sixteen concerts.

Press Praises Alberti as Accompanist

From all parts of the country, wherever Solon Alberti has appeared as accompanist, come press comments which show him to be a master of his art.

The Providence Journal declared that Mr. Alberti proved himself an accompanist of the highest order; in fact, the critic of this paper said that he was by no means sure that he had ever heard a better one, and the Daily Democrat of Johnstown, Pa., noted that his sympathetic support and contrasting developments aided greatly in the beauty of the impression created by the singer. From California, too, comes praise of the highest degree, such as, "throughout the program there were countless effects produced at the piano which proved Mr. Alberti a master of this most abused art" (Daily Evening Record, Stockton); "his work is the perfection of artistry" (Press Telegram, Long Beach), and "his work was distinguished by admirable, clearly balanced proportion at all times, and highly commendable sympathy and musicianship" (San Diego). It was the opinion of the press in Nashville, Tenn., that few pianists have contributed so large and grateful a share to an artist's program by means of accompaniments as did Solon Alberti, and the ovation bestowed on him was second only to those which followed the vocal achievements of the singer. And in Ottawa, Canada, like praise was awarded the accompanist, the Journal declaring that he was one of the most sympathetic and finished artists heard in Ottawa, his splendid accompaniments being always in good taste and just as much a part of the song as the voice.

Hilda Grace Gelling Artist-Pupil Active

Carol Atherton, soprano from California, who is now singing in the East, is duplicating her success achieved in the West. The following are some of her recent engagements: April 21, Hotel Palatine, Newburgh, N. Y.; 24, Altoona, Pa.; May 1, Hotel Traymore, Atlantic City, N. J.; 7, Hotel Biltmore, New York, and 20, Swampscott, Mass.

Miss Atherton is studying with Hilda Grace Gelling in New York.

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Announces that during the forthcoming season of 1930-31, a series of eighteen performances of grand opera will be presented at the Academy of Music in Philadelphia.

The season of 1930-31 will mark the entry of the Philadelphia Grand Opera Company into the ranks of permanent resident grand opera companies, having artists, chorus, and ballet under exclusive contract for the entire season.

A partial list of artists who will appear with the company includes the following distinguished singers: Mary Garden, Claire Clairbert, Marianne Gonitch, Hizi Koyke, Josephine Lucchese, Chief Caupolican, Richard Crooks, Ralph Errolle, Ivan Steschenko, John Charles Thomas, Josef Wolinski, and Giuseppe Martino-Rossi.

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Rethberg Adds to Her Triumphs in Paris

Elisabeth Rethberg, who has been celebrating a chain of triumphs in Europe in opera and concert, made the first of her series of guest appearances at the Paris Grand Opera on May 28, as Sieglinde in Walkure. A cable dispatch from Paris stated: "Tri-

her marvelous singing was greeted with enthusiasm by four hundred guests representing Paris society and the diplomatic corps.

Other brilliant performances preceded these. For her brief stay in Europe, Mme. Rethberg had received offers for opera and



MME. RETHBERG ON HER WAY TO REHEARSAL

umphant success for Rethberg before a brilliant and completely sold-out house. Following the first act the entire audience and orchestra rose in a body making gigantic demonstration, shouting and demanding innumerable curtain calls."

Prior to this, on May 25, a splendid reception was given in Rethberg's honor at the German Embassy in Paris, during which

concert appearances in nine countries: Italy, Spain, Switzerland, France, Holland, Germany, Austria, Hungary, and Czechoslovakia. Her limited stay made acceptance of all these engagements impossible, the diva being due to open the season at Ravinia Park, Chicago, on June 21.

At the Royal Opera, Budapest, Rethberg sang two performances and one concert; at the State Opera, Dresden, she sang one concert and four operas, including a gala presentation in honor of the International Hygienic Exhibition. Her farewell appearance there as Elsa in Lohengrin, just before leaving for Paris engagements, was made a triumphal occasion, of which a cable stated: "Immense reception. Whole audience stood to honor Elisabeth Rethberg during ovations lasting thirty minutes. She was presented with a huge laurel wreath from the Saxon government, a statue from the State Opera management, and made an honorary member of that historic institution." S.

Steel Pier Opera Season Opens

Jules Falk, director of music of the Steel Pier in Atlantic City, N. J., announces that

the Steel Pier Grand Opera Company will open its third season on Sunday, June 8, and will again present fifteen performances of opera in English on successive Sunday evenings. The repertory will include Rigoletto, Il Trovatore, La Traviata, Don Pasquale, Elixir of Love, Lucia di Lammermoor, Martha, Cavalleria Rusticana, Pagliacci, Carmen, Tales of Hoffman, Hansel and Gretel, Mignon, Barber of Seville, Orpheus, Lakme, Bohemian Girl, Faust and L'Enfant Prodigue.

In addition to the Sunday evening performances, there will be fifteen special operatic concerts on Sunday afternoons, beginning June 8.

Grace Wagner a Successful Teacher

Grace Wagner, a talented young soprano and teacher is the niece of none other than Charles L. Wagner, New York manager. And like him, Miss Wagner is thoroughly alive and successful in what she has so far undertaken in an artistic way.

She studied several years with Jean de Reszke before returning to New York, where she made her debut as Marguerite in Faust with William Wade Hinshaw's company at the Park Theater. The critics were unanimous in their opinion of her voice and ability.

Pitts Sanborn said her voice was "fresh and pleasing," and "she has a winsome presence and her acting in the garden scene was delightfully easy and girlish." The reviewer for the Evening Mail laid stress on "the sparkling beauty of her enunciation," which "is something for which she must thank the gods. No singer ever achieves that clear loveliness of the lilting word without hard study and a little supernatural assistance." This impression was seconded by the New York Evening Sun writer, in this manner: "Her diction gave her a worthy place in a performance where every word of English can be understood."

Prior to this New York success, Miss Wagner had sung Santuzza with a company in New Orleans, when the item of that city made this prediction: "This young woman is the possessor of a soprano of beautiful timbre . . . an organ which should win for the young singer a high position in the musical world."

Next Miss Wagner tried her voice in concert work and made a tour all over the country, singing joint recitals with Renato Zenelli, formerly of the Metropolitan Opera Company. She also appeared with the New York Philharmonic Orchestra, as well as the St. Louis, Los Angeles and Minneapolis symphonies. Next a tour as soloist with



Photo by Campbell

GRACE WAGNER,

niece of Charles L. Wagner, who is enjoying much success in her teaching in New York.

the New York Philharmonic through New England followed. The ensuing year she gave a series of recitals through the country, again achieving much success.

About this time she came in contact with several singers whose voices needed repairing. After she had successfully aided them, Miss Wagner naturally became so interested in this phase of her work that she devoted more and more time to teaching. Two of her young artists (in whom Charles Wagner is much interested) are Clara and Mary Stager, who are having success in a

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series of joint recitals in the Middle West. This fall they will appear in light opera. Another talented pupil is Mary La Rocca, dramatic soprano, singing in concerts in and around New York.

Miss Wagner still does some professional singing herself, but at present her heart lies more in teaching others to attain successful heights. She will teach all summer in her New York studios. J. V.

Many Dates for Helen Chase Artist

One of the prominent young artists from the Helen Chase studio is Margaret Speaks, niece of Oley Speaks, composer. During the winter, through her radio broadcasting on so



MARGARET SPEAKS

many commercial hours, Miss Speaks added a host of new admirers of her beautiful voice and artistic singing.

Miss Speaks has fulfilled the following concert engagements recently: the Chamaine Club of Yonkers, N. Y., with Robert Huntington Terry, composer; the Mundell Club at the Hotel Commodore, New York; Dedham Men's Club of Boston, Mass., with Samuel Richard Gaines, composer; the Pelham Manor Club with Pearl Curran, Oley Speaks and Clara Edwards, composers; also the Jackson Heights Music Club of Long Island.

Miss Speaks is under the management of the Judson Concert Bureau and has many interesting concerts already booked for next season. She has been under the vocal guidance of Helen Chase for several years.

Sailings

ALMA VOEDISCH

Alma Voedisch, of the Community Concerts, sailed for Europe on the America on June 4. She expects to return in September.

RICHARD BONELLI

Richard Bonelli, Chicago Opera baritone, sailed for Europe on June 6 and will return in September. He will spend his time between Italy and Germany, studying, sight-seeing and motoring.

PHILADELPHIA GRAND OPERA BALLET

Catherine Littlefield, premiere danseuse of the Philadelphia Grand Opera Company, and a large group of the Corps de Ballet, sailed on May 22 for a brief tour of Europe, visiting Paris, Berlin, and Vienna, and returning to Philadelphia the end of September for the forthcoming season of the Philadelphia Grand Opera Company. The Ballet will present several large ballet performances next year, in connection with short operas which the company will give.

MR. AND MRS. LEE FERGUSON

Mr. and Mrs. Lee Fergusson, the latter of the Fergusson Piano Company of Richmond, Va., sailed on May 30 on the S. S. Gripsholm of the Swedish Line. They will make an extensive trip in Europe, returning to the United States in the late summer on the maiden voyage of the new White Star liner, S. S. Britannic.

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Juilliard School Appoints Representative in New Mexico

The Juilliard Graduate School announces the appointment of H. Arthur Brown, violinist, as its representative to head the violin and orchestra department at the New Mexico College of Agriculture and Mechanic Arts, and to organize and encourage general musical interest in that State.



H. ARTHUR BROWN,

who has been appointed as representative of the Juilliard Musical Foundation to act as head of the violin and orchestra department at the New Mexico College of Agriculture and Mechanic Arts.

cal interest in that State. Mr. Brown graduated this year from the Juilliard Graduate School, where he held a fellowship since 1927, studying violin under Paul Kochanski and conducting with Albert Stoessel.

This appointment of Mr. Brown as a Juilliard musical representative in the State of New Mexico is in accordance with the new policy of extension work which John Erskine, president of the school, desires to develop; that is, to have in every state where it is needed, at least one focal point for the musical interests in the community. The students at the Graduate School are trained by some of the finest musicians obtainable, and it is the belief of Mr. Erskine that, on the completion of their studies, at least some of the students should bring into their original communities or communities where it is needed, the high standard they have absorbed, rather than to concentrate the entire talent of the country in New York City or a few leading musical centers.

Mr. Brown was born in New York City and later moved to Seattle, Wash., where he attended the University of Washington, studying violin there under Moritz Rosen. Mr. Brown has done a great deal of concertizing in the West, has appeared as soloist with orchestra, and also has had wide experience in ensemble playing. Before assuming his duties in New Mexico in October, Mr. Brown will continue his studies in Europe this summer.

Mannes School's Fourteenth Year Ends

The fourteenth season of the David Mannes Music School ended on May 24, after a month of afternoon and evening recitals covering all branches of work.

The final week began with a recital of original compositions by pupils of Leopold Mannes, the program including two movements from a suite for violin and piano by Adele Katz, played by Clara Reisky and Leopold Mannes; a madrigal for three voices by Anatole Boguslav, and a motet for five voices by Marie Powers, these given by a group of vocal pupils at the school; an Invention for piano by Dorothy Friedman, two movements from a string quartet by Christos Vrionides, played by Edgar Williams, Alice Husted, H. P. Sturgis, and George Feher, and a chorale prelude for string orchestra by Miriam Jaspon, performed by a group of players from the senior orchestra. Three solo piano recitals were given during the final week by Beatrice Rosenwald, Catherine McLaughlin, and David Yagour.

New faculty members for next year, announced at this time, are Walter Wohlbe, who will conduct choral singing at the school; S. E. Albisser, violinist; Harvey D. Officer, lecturer on music history, and Paul Boenple, director of the American Institute of Dalcroze Eurhythmics, who will supervise solfège, assisted by a staff of sixteen teachers.

Guion's Fort Worth Recital

David Guion, assisted by Mr. Morrell, gave a recital early in May at Fort Worth, Texas, and was very enthusiastically received by a select audience of some 600 representative people. Mr. Morrell sang thirteen songs, among them cowboy songs, spirituals, Texas range songs and chanteys. Mr. Guion played an old break-down, Hickory Dickory Dock (from Mother Goose Rhymes), The Harmonica Player (from Alley Tunes), and some other compositions.

Rudolph

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San Francisco Symphony

Minneapolis Symphony

Omaha Symphony

New York, Roxy Symphony

Denver, Elitch Garden Symphony

Milwaukee Philharmonic (twice during the past season)

Harrisburg, (Pa.), Mozart Festival

St. Louis Symphony

New York Manhattan Symphony

Springfield, (Ill.), Symphony

Nashville, (Tennessee), Symphony

Victor Broadcasting Orchestra—"Victor Hour"

—was guest conductor during 2 summer-seasons in Denver, and led the San Francisco Symphony Orchestra in 5 concerts during the Winter and Summer of 1929.

—and has been heard in recital in most of the important musical centers of the U. S. A.

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Some Interesting Facts About Ronald Murat

Ronald Murat, violinist, composer and conductor, although born in Warsaw, Poland, has been in America so long that he seems thoroughly American. His debut, although it took place in Poland, was almost an American debut, for it was before an audience of American doctors, officials and members of the American Red Cross who were doing relief work in Poland at the time. The boy violinist was then thirteen years of age.

Shortly thereafter, in 1922, he came to this country and completed his violin studies under Louis Svecenski, Leopold Auer and Edward Dethier. He studied musical composition with Percy Goetschius and won the Coolidge Prize for chamber music at the Institute of Musical Art.

Having completed his education, Mr. Murat soon became known as a violinist and composer. His most recent recital was at Town Hall in November of last year. He was enthusiastically received by a large audience, and commended by the press. His compositions have been applauded wherever they have been performed.

Mr. Murat has been unusually successful as a teacher, having under his care a large class, and having had pupils who won various honors, such as scholarships and gold medals in the Bamberger and also the Music Week contests. These pupils come not only from the city and suburbs, but also from points as remote as Texas, Vermont, Maryland, Connecticut, Virginia and so on.

On June 7 Mr. Murat is guest conductor at a concert to be given at the Children's Theater of the Heckscher Foundation by the Heckscher Symphony Orchestra. At this concert one of his pupils, Sindel Kopp, will take part in a concerto for two violins by Bach. This pupil was winner in 1929 of a Bamberger Scholarship.

The program of the Heckscher Orchestra includes, in addition to this Bach number, Beethoven's Egmont Overture, a symphony by Mozart, and the Peer Gynt Suite. An aria from The Magic Flute will be sung by Adele Vasa.

Among Mr. Murat's most gifted pupils are Sindel Kopp, who won a Bamberger Scholarship in 1929; Bernard Sarapin, who carried off the same honor in 1930; Sidney Katz and John Dembeck, who won Music Week awards, and Arnold Belnick, a seven-year-old prodigy who has already appeared before the microphone.

Mr. Murat has played in many private recitals in the homes of people of social prominence. In July he is to give such a recital at Mt. Kisco. In November, at his Town Hall recital, he will play among other things a Bach concerto with string orchestra, and several of his own compositions. These compositions have been accepted by several famous violinists who have promised to place them on their programs next season. Mr. Murat is at present at work on the

composition of a concerto for violin and orchestra; he has recently composed two anthems for mixed chorus unaccompanied.

Mr. Murat is a graduate of the Institute of Musical Art, where he won his Teachers' Diploma with honors, and his Certificate of Maturity in the Artist Course.

Among the things that were written about him after his New York recital last year one reads: "Outstanding success . . . excellent intonation and a technical equipment above the average. . . In a new unaccompanied Chaconne of his own he showed originality of idea, and in a showy Dance and a Pastorale there was further knowledge of good violin composition" (Sun); "Conspicuous sense of style" (Evening World); "Interesting powers of interpretation" (Journal); "Thorough schooling . . . sonority of tone . . . distinct nobility . . . strong temperament . . . perception of style . . . vital personality" (Staats-Zeitung).

Normal Study for Private Teachers

Private teachers should give their attention to such instruction as is offered by the American Institute of Normal Methods during its brief summer season at the Lasell Seminary, Auburndale, Mass. A knowledge of instructive methods apart from those usually applied in the private studio must prove useful to any teacher, even those who have no thought of either school instruction or class instruction; and there is also always the possibility at the present time that class methods may become so popular that private teachers will see themselves forced to do a certain amount of their work in this manner.

The American Institute of Normal Methods has an extraordinarily fine faculty, and will surely be able to give almost any teacher knowledge of things lying beyond the somewhat confined limits of ordinary studio work.

Philadelphia Musical Academy Honors Strube, Hadley and Bailly

Gustav Strube, conductor of the Baltimore Symphony Orchestra, has had the honorary degree of doctor of music conferred upon him by the Philadelphia Musical Academy. This honor was given at the sixty-first commencement of the Academy, and at the same time similar honors were conferred upon Henry Hadley, associate conductor of the New York Philharmonic Orchestra, and Louis Bailly, celebrated viola player and a member of the faculty of the Curtis Institute.

Coates and Verdi's Requiem

Albert Coates, English conductor, will direct two performances of Verdi's Requiem at the Lewisohn Stadium on August 5 and 6, featuring as in former years of the Stadium Concerts, the large chorus of the Choral Symphony Society of New York.

Preceding this, on July 22 and 23, Willem van Hoogstraten will conduct the Choral Symphony Society in two performances of the Beethoven Ninth Symphony.

LESTER ENSEMBLE ANNOUNCES PLANS FOR NEXT SEASON



JOSEF WISSOW



HERMAN WEINBERG



EMIL FOLGMANN

members of the Lester Ensemble for next season.

Among the outstanding musical events of this season was a series of recitals (free to the public) given by the Lester Ensemble, under the auspices of the Lester Piano Co.

Next season three distinct types of concerts will be available, to suit the varying tastes of the public: a series of one-hour piano recitals by Josef Wissow; trio concerts, by Mr. Wissow, Herman Weinberg, violinist, and Emil Folgmann, cellist, and finally, recitals featuring Mr. Wissow with an assisting artist, either vocalist or instrumentalist, and an accompanist.

These three artists are all prominent in their respective fields. During his extensive concert career, Mr. Wissow has appeared with the Philadelphia Orchestra, the Phil-

harmonic Society of Philadelphia, the Women's Symphony Orchestra, the Philadelphia Trio, and recently as solo pianist of the Lester Ensemble. Mr. Weinberg was for many years first violinist of the Philadelphia Orchestra; he also has concertized widely both in Europe and America. Mr. Folgmann, a former member of the Boston Symphony and the Philadelphia Orchestras, is at present teacher of fine arts in the University of Pennsylvania, from which institution he is a graduate. He, too, has concertized both here and abroad, and he also is widely known as conductor and composer. These three artists already have a wide reputation as a celebrated chamber music organization.

Boris Hambourg in Recital Series

Boris Hambourg, cellist, was heard in a series of three recitals at the Margaret Eaton Hall, Toronto, on April 24, May 1 and 8. The Globe commented as follows:

"The first of three violoncello recitals was given at Margaret Eaton Hall last Thursday night by Boris Hambourg with the style and authority which one expects of this distinguished artist, but with an added personal quality which completely enthralled his audi-

authority in every branch of cello art, of which he may safely be described as one of the world's highest exponents. . . . The finished perfection which Mr. Hambourg brings to each least significant phrase, the smooth, silvery purity of his legato, and the unvaried soundness of intonation comprise only a few of the qualities which have won him a foremost place among cellists, and all were in evidence last night in good measure."

Tina Paggi's Traviata Admired

When Tina Paggi was singing with the Columbia Grand Opera Company on the Coast early this season, she made an excellent impression on the critics. Speaking of her portrayal of Violetta in Traviata, Patterson Greene in the Los Angeles Examiner said: "First honors went to Tina Paggi as Violetta. Hers is a coloratura voice of wide range, firm texture and sweet quality. Intricate florid passages were delivered fluently and accurately, and the singer's intonation is impeccable. Her rendition of the first act aria, Ah, Fors e Lui, brought a storm of approval, and her ensuing scenes were invested with emotional warmth and dramatic sincerity."

Ada Hanifin, in the San Francisco Examiner, was of this opinion: "Tina Paggi's Violetta was individualized rather than traditional. She made of her a tragic Queen, investing the part with dignity and dramatic depth, rather than the Dumas creation where ingenuousness and sophistication are provocatively blended. In the scene with Alfredo's father her anguish was real. Her singing of Ah, Fors e Lui and Sempre Libera won for her a genuine ovation, technical difficulties were mastered with apparent ease, and always at her command were surety of pitch and clarity of tone. Addio del passato in which her clear, lyric quality of voice was best revealed, she imbued with fine emotion."

Edwin Schallert wrote: "Miss Paggi was the undoubted star of the production. If naught else had given her this distinction, certainly her really splendid singing and acting in the final scene would have done so. Addio del passato and the ultimate death song were beautifully rendered by her and she tempered with a fine restraint the tragic close in her portrayal. The last act had a mood and spirit that were in many respects unusual, and that does not detract one whit from the adequacy of Miss Paggi's work in the scene of parting from Alfredo."

Heloise Russell-Fergusson's Successful Broadcasting

Heloise Russell-Fergusson, who was heard in New York this season in a recital of Songs of the Hebrides, returned to New York recently, following successful broadcasting in Montreal over station CNR, Radio Pacific Chain. She will sail for Scotland early this month and expects to return to New York in November.

Town Hall to Be Enlarged

Town Hall, now located at 113-123 West Forty-third Street, New York, has acquired the property at No. 125, adjoining its present building. The plans call for five more stories to be added to the present Town Hall building besides an addition on the new plot.



BORIS HAMBOURG,

cellist of the Hart House Quartet, who has just completed a series of three recitals in Toronto, and sails for England this month to join his colleagues on their second European tour.

ence and led to numerous recalls after each selection. The program was of the highest order, as is also true of the remaining recitals in this series, next week's being particularly alluring, for Mr. Hambourg gives us soul filling major classics by Bach and Beethoven plus some of the greatest modern works, including several spicy novelties by living composers. Only a master of the instrument could handle such an assignment so successfully. . . . The typical Debussy sonata which closed the program was truly delicious. Its dainty pizzicato effects, impressionistic delicacies and subtleties of phrasing were most sensitively conveyed with a wealth of pastel color and charm, so that once more every one longed for a repetition and the applause was persistent."

The Mail and Empire said of the second recital: "Modern, ultra-modern and classic compositions made up the program of Boris Hambourg's second violoncello recital, given in Margaret Eaton Hall last night. Mr. Hambourg was in excellent form—which, by the way, is practically always the case with him—and gave a glorious exhibition of melting, eloquent tone and an unsurpassed

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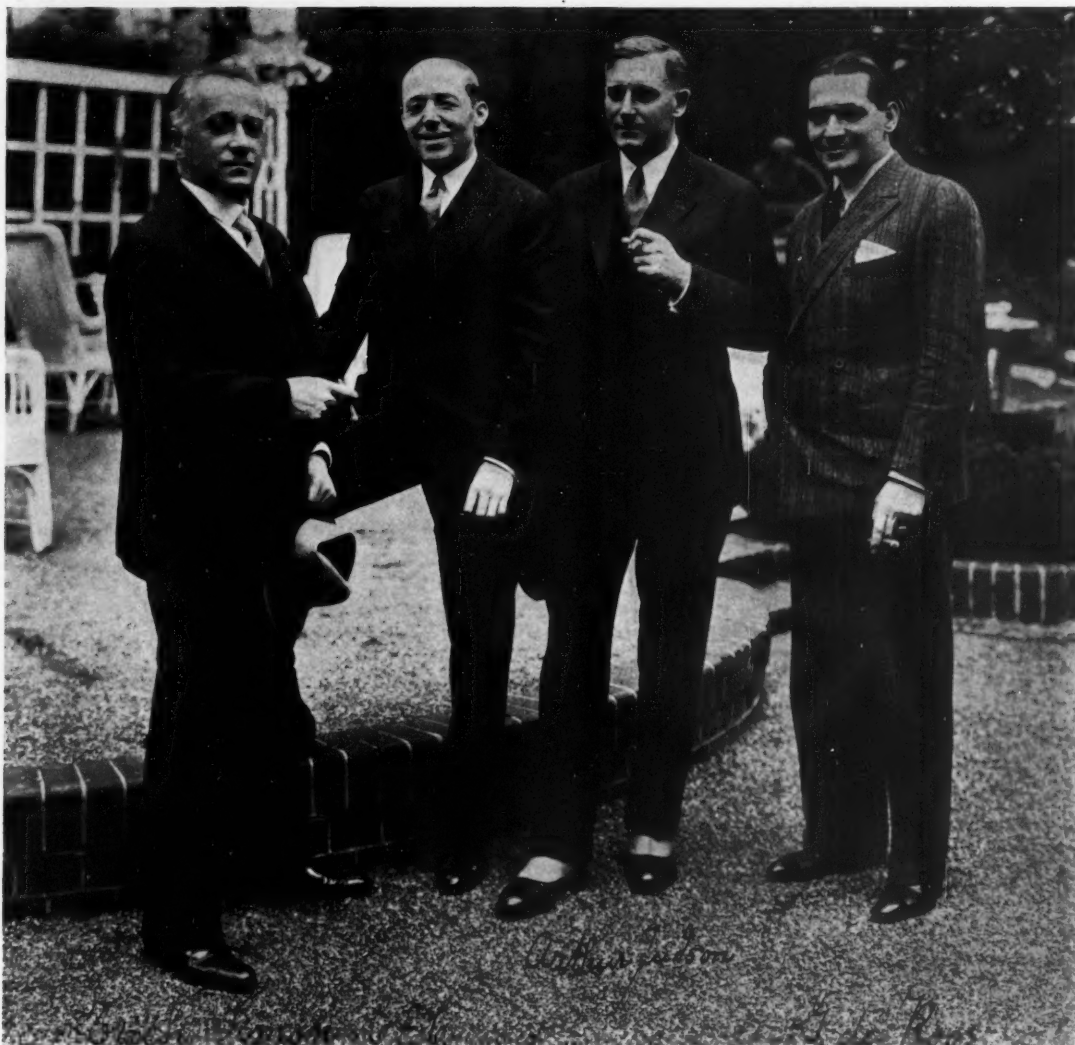


Photo by Von Freyberg

— AFTER AN INTERESTING LUNCHEON AT THE ESPLANADE HOTEL IN BERLIN, arranged recently by Erich Simon, of Concert Direction Wolff and Sachs, and which was attended by (left to right) the host, Erich Simon, F. C. Coppicus, Arthur Judson and Dr. G. de Koos.

Wassili Leps Presents Pupils in Unusual Ensemble Concert

A concert employing an unusual combination was given early last month in the Commercial High School auditorium in Providence, R. I., under the direction of Wassili Leps, director of the Providence College of Music, in connection with the celebration of National Music Week in Rhode Island. Two ensemble groups were organized and trained by Mr. Leps especially for this occasion: a keyboard ensemble, consisting of eight pianos, and a string ensemble, consisting of thirty-two players, first and second violins, violas, cellos and basses.

The program opened with a march for two pianos and string orchestra by Ernest Hutcheson, played by Lorette Gagnon and Annette Aubin with the Rhode Island string ensemble. This was followed by a concerto for three pianos and string orchestra by Bach, the pianos being played by Lillian Migliori, Beatrice Posner and Violette Marks. Pierre Pelletier, baritone, sang a Mendelssohn aria with the accompaniment of the string orchestra and eight pianos, and June Russillo, thirteen year old pupil of Mr. Leps, played the first movement of the Grieg piano concerto with exceptional power and understanding.

The principal number on the program was

an arrangement for eight pianos, thirty-two hands, made by Mr. Leps from the first movement of the New World Symphony of Dvorak. The organ-like tones of the eight pianos with their varying nuances and gradations to the softest pianissimo proved to be quite novel, and brought forth tremendous and prolonged applause for Mr. Leps and the sixteen players, namely, Lorette Gagnon, Annette Aubin, Lillian Migliori, Beatrice Posner, Rita Bicho, June Russillo, Violette Marks, Margaret Carroll, Barbara Chase, Elsie Hertell, Anita Yeranian, Sylvia Ethier, Ada Wilson, Vera Weissenborn, George Beaudet and Alpha Learned, assisted by Miss Capwel, tympanist, and the kettle drums, which added much to the rhythmic effect.

The Misses Gagnon and Aubin were then heard in a group of two-piano numbers, including Waltz Fantasy by Leps, which was written for and dedicated to them. A Bach concerto for four pianos and string orchestra was played by Rebecca McDowell, Rose Millman, Doreen Rook and Raymond Knapp; Mr. Pelletier sang an aria from The Masked Ball, and the program was brought to a close with Rossini's Semiramide overture in the Carl Czerny arrangement for eight pianos, thirty-two hands.

All of the pianists who participated in this concert were artist-pupils of Mr. Leps.

Rhoda Mintz Holds Pupils' Recital and Reception

On May 25, Rhoda Mintz, soprano and teacher of singing, presented seven talented students to an enthusiastic audience, which filled her Plainfield, N. J., studios to capacity. Those taking part in the program were: Beda Anderson, Helen Bloom, Esther Eder, Sally Bilorusky, Helen Bielefeld, Katherine Ollif and Mildred Hieber, who were heard in a splendid program of operatic arias, duets, and classic and folk songs in French, German, Italian, Norwegian, Ukrainian and English by Puccini, Offenbach, Mozart, Massenet, Watts, Braine, Schumann, Grieg, Ward-Stephens, and others. The singers were ably assisted by two accompanists, Helen Swackhammer and Carolyn Van der Veer. The former also played a piano solo by Schuett.

Mme. Mintz received many compliments from the guests on the lovely tone, clear diction, fine phrasing and good musicianship shown by all of the students. After the recital a reception was held and refreshments served. The afternoon was voted by all present a very enjoyable occasion.

Warners Broadcast Over WOR

Warner Bros. have started a broadcast, to be known as Hollywood Songs, which goes on the air every Wednesday evening to seventy-two stations over WOR. The first broadcast was May 28, from 11:45 to midnight, daylight saving time, and, of course, earlier for central and western time. The fifteen minutes is devoted entirely to the "plugging" of songs from Warner Bros. pictures.

This is the second important radio connection made by Warner Bros., the first being the arrangement with the National Broadcasting Company for Saturday evening programs over a hook-up of forty-five stations.

Echoes of Althouse's Success in Stockholm

According to a report issued by the American-Swedish News Exchange, Inc.: "Many American (vocal and instrumental) artists have been heard in Stockholm recently, drawing good houses and receiving warm praise from seasoned reviewers. Thus Paul Althouse, of the Metropolitan Opera, made one appearance as Canio in Pagliacci, at the Royal Opera, before a distinguished and enthusiastic audience, headed by King Gustaf."

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EDGAR SHELTON INTERVIEWED ON VARIOUS SUBJECTS

Including Modern Music, Radio, Sound Pictures, Foundations and Jazz.

Edgar Shelton, pianist, dropped in at the *MUSICAL COURIER* offices just before he sailed for Europe, and the occasion was too opportune and convenient to allow him to escape without the usual course of questions and answers which is called an interview.

Mr. Shelton has such an interesting personality and has proved himself such an excellent musician that this editor could not resist the temptation to get hold of him and find out something about him.

To begin with, and it is certainly beginning at the beginning, Mr. Shelton was asked where he was born. "I was born in St. Louis," was the answer.

"And where did you study?"

"At high school and also at Eureka College in Eureka, Kans."

"But about the music?"

"Music I studied with Ernest Kroeger in St. Louis, and while taking the academic course of two years at Eureka College I studied piano with Oscar Wagner, now assistant to Ernest Hutcheson at the Juilliard Foundation."

"Then you should certainly have been awarded a Juilliard fellowship."

Mr. Shelton laughed. "So I was," he said. "I taught piano for three years at Eureka College, and then won a Juilliard fellowship, and had two years of instruction under Hutcheson."

"And then?"

"Well, then I went to Europe, and spent a year in Berlin with Artur Schnabel. Schnabel is not only a great musician, but is also a man who takes an extraordinary personal interest in his pupils. He encouraged me to make my debut in Berlin, which I did with such success that I gave a second recital there."

"And the second recital was also a success?"

Mr. Shelton laughed again, and acknowledged that it was.

"Well, go on," said the interviewer. "Let's have the rest of the story."

"After Berlin," said Mr. Shelton, "I played in Paris and then in London, after which I came back home and played in New York."

"I suppose you then got managerial affiliations with a view to starting on your concert career?"

"Yes," said Mr. Shelton, "I consider myself fortunate to be with Annie Friedberg, who is taking care of the development of the business side of my career in a manner that is very gratifying."

LIKES MODERATELY MODERN MUSIC

"How about your tastes?" asked the interviewer. "Are you a modernist?"

"It seems to me best," said Mr. Shelton, "for an artist at the beginning of his career to play more or less conventional programs for the sake of ease of comparison. It is difficult for the public and the critics to determine the real ability of an artist when he plays unknown compositions."

"Still, being of the present generation, your taste no doubt leans toward modern music."

"Yes," said Mr. Shelton, "that is, moderately modern. I must say that it added greatly to my understanding of the music of Debussy and Ravel to have spent a spring in Paris. There is a mysticism there at that season which penetrates everything, and perhaps it was that experience which has given me an especial liking for the modern French school. It has a certain spiritual quality that is very appealing to me. In wishing to understand things French still better, I have studied also French poetry and French art."

"That is one of the matters that has been most puzzling to me," said the interviewer, "the fact that Americans so universally love this peculiar, mysterious, esoteric French modernism, not only in music but in literature and painting as well. One

would have thought a matter-of-fact people, such as Americans are supposed to be, whether they are or not, would be the last to have any comprehension of such sentiment in their artistic expression."

"Perhaps," said Mr. Shelton, "that is a matter of contrast, that the American, in his desire to escape from the materialism of which American life is so made up, seeks something which is just the opposite."

"Do you compose yourself?"

"No, I do not. It seems to me that the only reason to compose is because one must. The only excuse is an irresistible urge. I have studied composition, of course, and find that it has been of great assistance to me in understanding the music that I play, but serious composition is another matter."

"You speak with so much affection of the music of Ravel and Debussy, how about more advanced modernism?"

"I do not care for the music of the ultra-moderns. Perhaps they may in time find something to say that is of interest, but it seems to me, in so far as I am personally concerned, that at the present time they are seeking for something which is beyond their reach. I feel that this a transition period, and that in time something will evolve of real art significance. It reminds me of the forerunners of Chopin in the romantic style, such as the nocturnes of Field, which were not of much value, but out of them came the wonderful Chopin idiom."

MECHANICAL DEVICES DO NOT INTERFERE WITH THE "BEST" MUSICIANS

"What do you think of the effect of radio and sound pictures and other mechanical devices upon music?"

"That is a matter that has been so widely discussed that it seems difficult to find anything new to say about it. It appears to me, however, that the consensus of opinion is that the mechanical devices interfere only with musicians who are less than the best. It seems perfectly evident to me that nothing can ever take the place of the actual presence on the stage of the artist himself. Whether the artist himself is at the microphone or whether you are hearing a phonograph record of him in a Victor machine or over the radio, or see him on the stage in a sound picture makes really very little difference. The public in the first place would never know whether a broadcasted Victor record was a record or the actual playing of the artist himself. At all events, it seems to me that the public will always desire to have the visible artist before them, not by means of a sound picture, but in fact."

BELIEVES FOUNDATIONS ARE IMPORTANT ASSET IN AMERICAN ART

"That is simple enough, and sounds logical. Now, since we are asking you what you think about things, how about foundations?"

"The foundations are sure to prove a tremendously important asset in American art. They not only give unprecedented opportunity for the education of supremely great talent, but they must inevitably in the end educate many who cannot attain front rank in their art, but whose influence will be widespread. These musicians, who are not constantly on the concert stage traveling about, will make many contacts with music lovers and students, and they do an immense amount of good by passing on the highest of art ideals."

ANENT JAZZ

"It seems that there remains only one thing to ask you about, and that is jazz. Every interviewer always either begins or ends his interview with a question about the artist's opinion of jazz. What happens to be yours?"



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EDGAR SHELTON

"Well, in the first place, I have not found the time to play jazz. At the present time I find that there is too much else to play that is worthwhile. And then I really cannot take jazz seriously. I find it very amusing and entertaining, but I have never been able to see jazz as anything but jazz."

Flora Woodman's Engagements

Since her return to London early in January after a successful tour in this country, Flora Woodman has been meeting with the most gratifying success in her appearances there. During April she sang in the Messiah with the Royal Choral Society, at Albert Hall, London, the *Telegraph* saying that she "could hardly have been surpassed." On Easter Sunday she broadcast over the radio and received an abundance of pleasing letters from the public.

The soprano has been engaged to sing Minnehaha in Hiawatha, to be performed in costume at Albert Hall during a fortnight in June, this being a reengagement from last year. And at the Norwich Festival in October, she is booked to appear during three of the four days of the festival, under the direction of Sir Henry Wood. Other engagements for Miss Woodman include a performance of the Elijah, and also the Messiah with Sir Henry Coward.

Madelon W. Eilert Pupils' Recital

The annual piano recital given by pupils of Madelon W. Eilert, at her attractive new residence-studio in Pelham Manor, N. Y., May 24, brought fifteen numbers by the composers Beethoven, Chaminade, Moszkowski, Schytte, Chopin, Low, Tapper, Oehmler, Krogmann, Maxm, Burgmüller, Becker, MacDowell, Offenbach and Ellmenreich. Solos and duets by the following young pianists were applauded by the attentive listeners: Ernest F. Eilert, 2nd, Paul and Sylvia Richter, Lucille Masten, Grace Goldenstein, Dorothy Kelley, Rita McInerney, Margaret Prentice, Anita MacLeod, Dorothy Davis, Kathryn Badenhop, Hilda Cherkoff, Isabel Berg, Isabel Pingle and Janet Davies. This was undoubtedly the best recital yet given by this teacher.

Juliette Lippe at Detroit Sangerfest

Juliette Lippe, distinguished Wagnerian soprano, will be soloist at the Detroit Sangerfest Festival, with the Detroit Symphony, on June 18-19-20. A few days later Miss Lippe will sail for Europe for the summer.

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BARRE HILL SCHOLARSHIP AT BUSH CONSERVATORY

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BARRE HILL



THEODORE HARRISON

makes available a material contribution to a much discussed cause—the development of young American talent.

This youthful singer, who sprang into national fame in a little more than five years of study and concertizing, noticed keenly, at the time of his entrance into opera, the competition among American and foreign-trained aspirants into this highly specialized field. The percentage of Europeans whose training enabled them to sing operatic roles in favor of their American colleagues, was overwhelming—save in one notable instance, the open portals of the Chicago Civic Opera. The Barre Hill Scholarship, offered with but a single restriction—that the student be of American birth—comes now, as a result of one young American's highly successful entrance into the operatic field, with an exclusively American training.

Theodore Harrison, teacher of noted opera stars, and himself a renowned baritone, of-

teachers of voice are mentioned, one inevitably hears the name Theodore Harrison.

Auditions to determine the winner of the Barre Hill scholarship will be held June 21 at Bush Conservatory, Chicago, where Mr. Harrison has been engaged to teach exclusively.

First Week's Repertory at Ravinia

Having completed all preliminary arrangements for the 1930 season of Ravinia Opera, Louis Eckstein now makes the official announcement of the works he has chosen for presentation during the first eight days of the season, which will open Saturday night, June 21.

The repertory for this initial period has been so arranged that during these eight days, eight different operas will be presented in succession and all of the leading artists who have been engaged will appear in roles

in which they have achieved world-fame. There will be no repeat performances during this time, and this year the first Monday night of the season will be devoted to an operatic performance instead of to an orchestral concert, which in years past has occupied this particular place on the calendar.

Respighi's *The Sunken Bell*, with Elisabeth Rethberg, Giovanni Martinelli, Julia Clausen, Mario Basiola and others, and with Gennaro Papi conducting, will be the opening bill.

On Sunday night, June 22, Montemezzi's *Love of Three Kings*, with Lucrezia Bori, Edward Johnson, Giuseppe Danise, Virgilio Lazzari, and Papi conducting, will be presented.

Yvonne Gall, Mario Chamlee, Julia Clausen, Leon Rothier, Vittorio Trevisan, and others will present Rabaud's *Marouf* on June 23, with Louis Hasselmans conducting. For *Madame Butterfly*, on June 24, Elisabeth Rethberg, Armand Tokatyan, Ina Bourskaya, Mario Basiola, and others, have been cast, with Gennaro Papi conducting.

Massenet's *Manon*, scheduled for June 25, will be portrayed by Lucrezia Bori, Mario Chamlee, Desire Defrere, Leon Rothier, and others, with Hasselmans at the desk.

On June 26, *Aida* will be offered, with Elisabeth Rethberg, Giovanni Martinelli, Giuseppe Danise, Ina Bourskaya, Virgilio Lazzari, and others, under the direction of Papi.

Louise will be given on June 27, with Yvonne Gall, Edward Johnson, Julia Clausen and Leon Rothier in the leads, and Hasselmans directing.

On June 28, *Il Trovatore* will be sung, with Elisabeth Rethberg, Giovanni Martinelli, Julia Clausen, Giuseppe Danise, etc., and Papi at the conductor's desk.

German Opera Conspicuous in Chicago Opera Repertory

Eight German works were scheduled for production by the Chicago Civic Opera Company during the 1930-31 season, and several important additions have been made to the artistic personnel, especially for the German operas.

This announcement was made on May 29 by Samuel Insull, president of the Chicago Civic Opera Company, to a committee of Chicagoans of German descent, who a month ago called on the management of the Civic Opera Company to pledge their support for the Civic Opera's plan of an increased German wing and repertory.

Artists re-engaged for the German repertory include: Frida Leider, soprano; Maria Olszewska, contralto; Theodore Strack, tenor, and Alexander Kipnis, basso.

New artists announced include Lotte Lehman, lyric soprano, who, for the last five years, has been a leading soprano at Covent Garden, London, and for a longer period at the Berlin National Opera and the Bayreuth Festival. Mme. Lehmann has been engaged this spring with Mesdames Leider and Olszewska, for a season at the Paris Opera. She is a guest artist at all important continental theaters. Maria Rajdl, lyric soprano, is a young artist attached to the Dresden Opera, where she sings leading lyric roles. She also makes frequent guest appearances in Berlin, Munich and other German cities. Sonia Sharnova, contralto, was born in Chicago and began her musical education there. She went abroad to study with Jean de Reszke and made her first appearance on the concert stage. Her operatic debut was made at Nice, and after singing in various French opera houses she went to Italy to coach in the Italian repertory and to sing in Milan and other Italian cities. She then went to Berlin to coach in the German repertory and her first operatic appearances in this country were with the German Grand Opera Company of which she was leading contralto for two years. Mme. Sharnova will sing French and Italian roles as well as those of the German repertory. Rudolf Bockelmann, leading baritone at the Hamburg Opera, is a member of the German wing of the Covent Garden Opera, singing leading roles and making guest appearances at Berlin, Munich, Paris, and other important cities. Eduard Habich, character baritone of the Berlin Royal Opera, the Munich Opera, the Bayreuth Festival and Covent Garden is also engaged.

Operas contemplated for the German repertory are: (novelties) *Die Meistersinger* by Richard Wagner; with Rudolf Bockelmann as Hans Walter, Oscar Colcaire as David, Maria Rajdl as Eva, and Egon Pollak conducting; and *The Bartered Bride* by Friedrich Smetana, with Eduard Habich as Kruschina, Maria Claessens as Katinka, Maria Rajdl as Maria, Chase Baromeo as Micha, Coe Glade as Agnes, Octave Dua as Wenzel, Theodore Strack as Hans, Alexander Kipnis as Kezal, and Pollak conducting.

The standard repertory in German includes: *Lohengrin*, *Tannhauser*, *Tristan and Isolde*, and *Die Walkure*, and Beethoven's *Fidelio* and Strauss's *Der Rosenkavalier*.

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CHICAGO

Chicago Singing Teachers Organize Council

Chicago Society of Theatre Organists Give Benefit Performance—Other News in the Music Field.

CHICAGO.—A group of Chicago voice teachers met on May 27, at the Auditorium Hotel, to organize a Council of Teachers of Singing, the purposes of which are: first—To engage in vocal research and discussion of the vocal art and to disseminate the results of such research and discussion; second—To cultivate an alert attitude toward the conditions affecting the profession and to maintain its ethics and improve the standards of practice, and third—To cultivate good fellowship among the profession.

The leaders in the new council are Herbert Witherspoon, founder and first chairman of the American Academy of Teachers of Singing, and Dudley Buck, who was associated with him in the New York movement. The present associates of these eminent voice teachers who are now located in Chicago, in the new council are such well known teachers as Arthur Burton, Thomas MacBurney, Edoardo Sacerdote, Walter Stults, Graham Reed and Richard B. De Young.

The Council, founded on similar lines with the American Academy, by voice teachers who consider Chicago one of the most important musical centers in the world in the matter of educational activity and who believe that to maintain that position and to increase the prestige of the city as a center of vocal art a live attitude toward the rapidly changing conditions in the musical world is necessary. Inasmuch as they believe that the human voice is the subject of constant scientific research, they want to establish themselves as a clearing house for all information concerning new discoveries in a long neglected field. Knowing that in the voice teaching field there are charlatans, they believe that standards can be raised and wrongs corrected more quickly through an association devoted to mutual understanding and good fellowship than through any individual effort.

BRILLIANT-LIVENS ENTERTAIN THE VOLPES

When Arnold Volpe, well known conductor, composer and director of the Miami Conservatory, and Mrs. Volpe, passed through Chicago recently, they took opportunity to visit their friends, Sophia Brilliant-Liven and Michael Liven. The Volpes were enthusiastic in their praise of Anita Olefsky, Faye Segal, Ruth Dworkin, Miriam Meserow and Evelyn Shapiro, pupils of Mme. Brilliant-Liven, who played an impromptu musicale for the distinguished guests.

BENEFIT FOR THEATRE ORGANISTS

A program including various types of music, ranging from Bach to Gershwin, was given by the Chicago Society of Theatre Organists for the benefit of its unfortunate members, at Kimball Hall, on May 26. Several organizations and individuals contributed their services. Arthur Dunham and Edward Eigenschienck were guest organists; Lola Fletcher, soprano, Evelyn Goetz, pianist, and Mary Esther Winslow, accompanist, represented Mu Iota chapter of Mu Phi Epsilon Sorority, and the Chicago Society of Theatre Organists presented Louis Webb, organist, and Harry Zimmerman and Leonard Smith, pianists.

With Miss Goetz at the piano and Mr. Webb at the organ, Gershwin's Rhapsody in Blue made a lively opening number. Messrs. Zimmerman and Smith offered a fine rendition of two-piano numbers by Chopin-Schuetz and Chabrier. Mr. Eigen-

schienck played classics by Gigout, Widor, Russel and Bossi very effectively. Beautifully finished renditions were given a group of songs by Cimara, Buzzi-Pecchia, Mednikoff and La Forge, by Mrs. Fletcher. That virtuoso of the organ, Arthur Dunham, presented Bach and Widor numbers with his wonted artistry and refined style, sharing heavily in the success of the night. As a climax, Mr. Webb demonstrated "symphonic jazz."

HENIOT LEVY CLUB

A large attendance enjoyed the fine program presented at the regular monthly meeting of the Heniot Levy Club (made up of pupils of Heniot Levy), at Kimball Hall on May 18, by Tessie Taizlin, Goldie Altschul, Florence Ziven, Edward Gradman, Joseph Grider, Beatrice Eppstein and Harold Reeve.

A BUSY FLORENCE TRUMBULL PUPIL

Jean Forsythe, talented young artist-pupil of Florence Trumbull, gave a successful piano recital in the Central High School Auditorium at Fort Wayne, Ind., on May 8. Her program included compositions by Bach, Beethoven, Chopin, Mendelssohn, Mrs. H. H. A. Beach, MacDowell, Seeböck, Debussy and Albeniz. On May 15, Miss Forsythe was again heard in recital, at the Community Building, Kendallville, Ind. It will be remembered that Miss Forsythe won the Indiana State piano contest for younger artists for the year 1929, sponsored by the National Federation of Music Clubs.

AMERICAN CONSERVATORY NOTES

The American Conservatory announces a special Normal Course in class violin methods for public schools for the summer session of 1930. This course will be given by Ann Hathaway, who is a well known violin instructor and who has had much experience in teaching violin classes in the public schools of Chicago. A most complete course has been worked out by Mrs. Hathaway and Herbert Butler.

Walter Merhoff, baritone, artist-student of Karleton Hackett, and Jacob Hannemann of the piano faculty, gave a joint recital in Louisville, Ky., on May 27. Mr. Merhoff was featured as soloist over the radio station operated by the Louisville Courier on the following Thursday evening.

Violin pupils of Kenneth Fiske, with Gloria Burch Fiske at the piano, were heard in an interesting program in the Conservatory Recital Hall on May 23.

The third annual spring concert of the Western Springs Congregational Church orchestra was held in the Community House of Western Springs on May 23. Lola Hammer, of the American Conservatory faculty, is director of the orchestra, and on this occasion the guest soloist was Beulah Casler Edwards, soprano and pupil of Karleton Hackett.

Alice Johnson of the piano department presented her pupils in recital at the Conservatory on May 28.

Mme. Schumann-Heink was a guest of honor at the recital given by Dorothy Lee Patswald, mezzo-soprano, in Curtiss Hall on May 23. Miss Patswald is an artist-pupil of the American Conservatory.

GUNN SCHOOL MUSIC NOTES

May Foley Ball, an exponent of Guy Maier's method, will hold an intensive Nor-

mal Training Class for Teachers at the Gunn School the week of July 7. Mrs. Ball specializes in Modern Methods of Elementary Music Study.

Anna Vilkas, artist-student of Frank L. Waller, gave a successful recital, May 21, at the Lithuanian Auditorium. She had the inspiring assistance of Mr. Waller as accompanist.

Viola Roth presented her Junior certificate class in a program of readings and plays on May 28. The following students participated: Marian Meszaros, Marilyn

Ziedko, Leola Kaufman, Coryl Schumann, Lenore Brown, Anita Newman. The Gunn School junior players, ranging in age from six to fifteen, will present five one-act plays under the direction of Viola Roth, June 8, in the ball-room of the Drake Hotel, for the benefit of the Daily News Fresh Air Sanitarium.

A May Time program was given by the pupils of the teachers in the Normal Training Class of Cleo Munden-Hiner and assisted by pupils from the piano class of Mrs. Hiner.

JEANNETTE COX.

SKALSKI'S ENGLISH TRANSLATION OF HAYDN'S APOTHECARY IN FIRST AMERICAN PERFORMANCE

Other First Performances on Same Program Include L'Isola Disabitata Overture and Two Vocal Ensembles—Harmonious Wedlock and Eloquence.

Chief interest in the stage presentation, An Evening with Papa Haydn, to be presented in Chicago at the Goodman Theater on June 12 and 14, by the Skalski Orchestra, under the direction of Andre Skalski, is centered around the first American performance of Haydn's one act opera, The Apothecary, in Skalski's translation and arrangement. The opera had its first performance in English by the Royal Carl Rosa Opera Company at King's Theater, London, on September 3, 1925.

The program will include the Farewell Symphony, F sharp minor; Two Vocal Ensembles in English—Harmonious Wedlock and Eloquence, also first performances—the L'Isola Disabitata Overture, another first performance, and The Apothecary. An efficient cast has been chosen for the opera and the vocal ensembles, and the Skalski Orchestra will play all numbers, as well as the opera.



ANDRE SKALSKI

Ascension Day Music at St. James Church

PHILADELPHIA, PA.—Ascension Day was observed at St. James Church, on May 29, by an impressive service. The music was Dvorak's op. 86 in D, sung by the choir, accompanied by members of the Philadelphia Orchestra and Alexander McCurdy, Jr., as guest organist. Ernest White, organist and choirmaster of St. James, conducted the choir and orchestra with skill and reverent interpretation. The choir did some very fine singing and Mr. White maintained perfect balance between the voices and orchestra.

As a Prelude, the orchestra, under Mr. White's direction, played the beautiful Solemn Melody by Walford Davies, and the Postlude, which was the Allegro con fuoco from Dvorak's Symphony No. 5,—both excellently performed. For the offertory anthem, the choir sang Cesar Franck's magnificent setting of the 150th Psalm. The preacher of the day was the Rev. R. I. Murray, Master of St. Mark's School, Southborough, Mass.

As always, when these beautiful services are held at St. James, the church was filled.

M. M. C.

New Orchestra for Baltimore

The hope of Frederick R. Huber, municipal director of music in Baltimore, and Mrs. William Bauernschmidt, sponsors, to present to Baltimore a permanent city colored or-

chestra, saw justifiable realization in the first public concert given before an audience of invited guests at Coppin Normal School on May 25.

Composed almost entirely of amateurs, whose knowledge of the higher forms of music is very meager, the orchestra, under the direction of Charles L. Harris, gave promise of fulfilling its purpose to become an important cultural entity that shall have individuality and shall express a distinct spirit of racialism. The new orchestra's first program included numbers by Mascagni, Beethoven, Borowski, Franz Drda, E. W. Francis, M. L. Lake, and Schubert, and although there was not always perfect tonal quality or smoothness between the various sections, the players showed such keen eagerness and enthusiasm to follow the spirited and alert direction of its conductor, that the result was very gratifying.

Frankford Symphony Orchestra Closes Season

The last of the annual series of concerts given by the orchestra of the Symphony Society of Frankford took place in the auditorium of the Frankford High School, Philadelphia, on May 22. The orchestra, under the direction of J. W. F. Leman, played numbers by Saint-Saëns, Beethoven, Rimsky-Korsakoff and Suppe. Also on the program were Katharine Gorin, pianist, and the Emeronians, a chorus of twenty men's voices under the leadership of Moritz Emery.

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eminent Hungarian composer, and equally renowned Magyar violinist, respectively, rehearsing the former's new violin sonata at the Beethoven Saal in Berlin in preparation for the first performance of the work, which created a deep impression.

Philadelphia Musical Academy Holds Sixty-First Annual Commencement Exercises Honorary Degrees Conferred Upon Nine—Elaborate Musical Program Presented.

The sixtieth anniversary and the sixty-first annual commencement exercises of the Zeckwer-Hahn Philadelphia Musical Academy, Frederick Hahn, president-director, were celebrated at the Academy of Music in Philadelphia, on the evening of May 21.

Although the Academy has held the right for many years of awarding honorary degrees, this was the first time that it had availed itself of the privilege. Dr. Henry J. Tily, vice-president, conferred the honorary degree of Doctor of Music on the following nine musicians, whose achievements in the interests of music have been outstanding: Louis Bailly, head of the chamber music department of the Curtis Institute; Nicholas Douty, teacher, lecturer and vocalist; Henry S. Fry, organist and composer; Philip Henry Goepf, organist; Henry Hadley, orchestral conductor and composer; Rollo Francis Maitland, organist; Gustav Strube, composer, teacher and orchestral conductor; Henry Gordon Thunder, dean of Philadelphia choral conductors, and Martinus Van Gelder, violinist and teacher. Bachelor of Music degrees were granted to two piano graduates, Alice Levins and Marion Turner; certificates of graduation were awarded to twenty-one pupils, and teachers' certificates to ten.

The musical program was an elaborate and impressive one, and reached that high standard of attainment that marks all programs presented by the Philadelphia Musical Academy. Mr. Hahn conducted an orchestra of about 200 musicians in the Vorspiel from Wagner's Die Meistersinger, the New World Symphony by Dvorak, the prelude to the first and third acts of Lohengrin, Chabrier's Espana Rhapsody, and the Marche Slav by Tchaikovsky. The orchestra responded admirably to Mr. Hahn's authoritative direction and gave spirited and effective performances of the various numbers. The Challenge of Thor from Elgar's King Olaf was sung by the Philadelphia Choral Society, and Sullivan's Lost Chord, orchestrated by Henry Gordon Thunder and dedicated to Mr. Hahn, was sung by the Fortnightly Club, both organizations, under the direction of Mr. Thunder, showing fine tonal balance and phrasing. The auditorium was crowded

almost to capacity and the audience expressed its warm appreciation of the splendid musical offerings in hearty applause.

Kononovitch Pupils Please

On Sunday afternoon, May 25, in Carnegie Chamber Music Hall, a concert by the violin pupils of Harry Kononovitch, ranging in age from four to fifteen years, took place before a capacity audience. This marked the closing



HARRY KONONOVITCH

of Mr. Kononovitch's successful teaching season. It also proved that this teacher has made rapid progress, considering he has only been in New York three years.

Those who took part were: Borah Kreimer, Muriel Hecker, Leonard Mingo, Philip Kletz, Irwin Felman, Leonard Quitt, Naomi Goldstein, Nicholas Mavrikes, Frances Kirangelos, Richard Edwards, Louise Schaub, Harriet Lefkowitz, Davey Edwards and Baby Evelyn Futterman, all of whom played well and displayed skilful bowing. Christine Kirangelos and Anna Cohen were the accompanists. Enthusiastic applause was accorded the performance of each child.

Much credit is due Mr. Kononovitch for his conscientious and untiring efforts. An interesting plan of his is the organizing of an orchestra comprised of children under five years of age, which he hopes to present next season.

Mr. Kononovitch has long been recognized as a violinist who also brings knowledge and wide experience to his teaching, as well as being a source of inspiration. His ability was recognized by the Tabor College of Iowa which elected him to the chair of Professor of Music. Particularly successful in teaching very young children, one of his most interesting achievements was the development of a ten year old prodigy, who impresses the critics with her technic, interpretation and feeling.

Advanced pupils have the advantage of appearing in public recitals, which, in Mr. Kononovitch's opinion, offers one of the best criticisms of one's ability. He has a large class of talented pupils.

Hallie Stiles for Opera Comique

Hallie Stiles will return to Paris for a series of appearances at the Opera Comique in September. Her first appearance will be in Mignon, which she has not sung before. She will make her second concert tour of the United States beginning in October.

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Maazel is really a great artist. To an exceptional technique he adds a rare sensitiveness which rose to great heights in the sonata. In the first number he revealed instantly his capacity for depth, his passion, and the ability to maintain a pure classic line. The audience, aroused to a pitch of excitement, gave Maazel a genuine ovation. Their demand for encores was given with a graciousness and warmth of energetic spirit which was inexhaustible.

ROME—

After playing many encores, Maazel was recalled repeatedly, until as if by a signal the audience rushed on to the stage while he was bowing his thanks, surrounded him at the piano and kept him fifteen minutes signing programs. It was remarked that no newcomer among pianists aroused a greater or more spontaneous exhibition of genuine enthusiasm.

MILAN—

At both concerts shouts of bravo, tremendous applause, extras and recalls testified to the extraordinary impression made by this artist.

COPENHAGEN—

At his second concert, in response to persistent and seemingly tireless acclaim, Maazel was recalled to the stage over 24 times, during which he literally more than doubled his program by playing 14 encores. Even then the audience was reluctant to depart.

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DETROIT, MICH.—Detroit's recent and most successful season of opera points to the possible establishment, in the near future, of a permanent civic organization which will make other cities look to their laurels. Officials of the Detroit Civic Opera are elated with the results of the second season. Six performances were given in Orchestra Hall, all of them excellently staged, all spiritedly performed, with competent principals, a fine orchestra, excellent conducting and a remarkably trained chorus and ballet.

The reaction of the public was unanimously enthusiastic. The consensus of opinion among those attending not only the first, but all of the subsequent operas, was that the presentations were in every way up to the standards of permanent stock organizations long established in other cities.

The greater share of glory went to Thaddeus Wronski, founder, executive director, production director and guiding genius of the Detroit Civic Opera. Jefferson B. Webb, vice-president and general manager of the Detroit Symphony Society, was general manager for the season. The guest stars include Bianca Saroya, Josephine Lucchese, Ethel Fox, and Hizi Koyke, sopranos; Bernice Schalker and Martha Wittkowska, contraltos; Fernando Bertini, John Dwight Sample and Edward Molitore, tenors; Giuseppe Interrante, Giuseppe Martino-Rossi, baritones, and Henri Scott and Natale Cervi, basses. The conductor was Fulgenzio Guerrieri, with Giacomo Spadoni assisting.

The six performances were given on alternate days throughout two weeks. The operas were Aida, La Boheme, Madame Butterfly, Martha, Cavalleria Rusticana, and I Pagliacci. The large orchestra consisted of members of the Detroit Symphony, and was managed by Frank L. Van Amburgh. The ballet-master was Theodore J. Smith,

and the troupe consisted of twenty-four members. All members of the ballet and chorus were Detroiters, as were many of the singers in the lesser roles. The scenery was exceptionally well designed and executed, and in many instances drew spontaneous applause from the audience, notably in La Boheme and Madame Butterfly.

All of the operas were presented to capacity audiences, and all of them were far better than the presentations of the year before. Music lovers of the city have definitely allied themselves with the authorities behind the Civic Opera, and look forward to an exceptional season when the third annual series opens next year. E. L.

An Evening With Meta Schumann

Meta Schumann, well known composer and teacher, presented three of her young singers in a program of her songs at Steinway Hall on May 26. A large and representative audience, including a number of prominent musicians, was present, which accorded both Miss Schumann and the artists an enthusiastic reception.

The program was opened by Katarina Hembdt, who revealed a charming soprano voice of limpid quality, used with excellent taste. Her first contributions consisted of There's a Whisper Creeping, Your Presence, and Rain. These were well received, as was also a later group: Thou Immortal Night, You Naughty Little Minx, and Nothing So Beautiful.

The next singer, Anna Ward, also a soprano, was the possessor of a sweet voice, resonant and clear, which was heard to advantage in two groups: Recompense, Cloudlets and June Pastoral; Night, Slumber Song, and Thee. By the time these had been sung, one realized, if he had not known it before, that Miss Schumann is versatile with her pen and in her musical ideas, the



MARGARET E. MacCONACHIE,

voice and piano teacher of Brownsville, Texas, who will teach in the six weeks' master courses at the Chicago Musical College this summer. For the past eight years Miss MacConachie has been a leading spirit in music in the Rio Grande Valley, having done much toward the general musical development of that section of the country.

result being never a moment of monotony. Anna Booke, likewise, gave pleasure. Again the voice was skillfully used to convey the texts of the songs and the varying moods. Vocally she, too, was adequate and her selections comprised: To Know, When Thou Art Nigh, and Salutation; Awakening, After, and Seaward. Miss Schumann was at the piano and rendered sympathetic accompaniments.

On June 5 Miss Schumann gave a successful concert at the American Woman's Association Club House.

WEDDINGS**VAUGHN-REISNER**

The marriage is announced of Martha Vaughn and Alois Reiser at Long Beach, Calif., on May 19. It will be recalled that Alois Reiser is a noted conductor and composer, a winner of one of the Coolidge prizes and for a long time director of music in one of New York's largest picture houses. He is now in Hollywood.

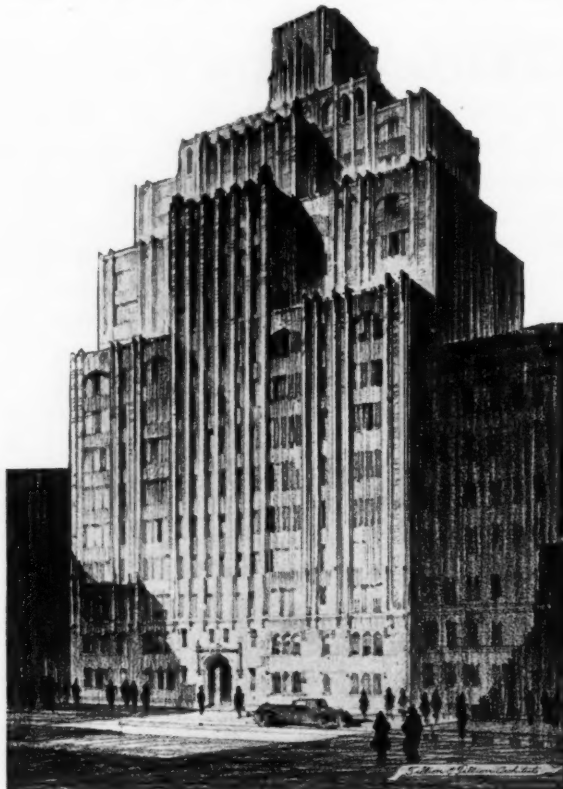
RANKIN-BLACKLEDGE

Adele Luis Rankin, soprano, and Edmund Blackledge were married on May 8 at the Rankin Studio, Metropolitan Opera House. The bride is well known as soprano, organist and chorale director, being in charge at the Lutheran Church of Our Saviour, Jersey City.

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ARTHUR LOFGREN

Arthur Lofgren and Elizabeth Fey in Recital

An attractive joint recital at Grand Central Palace, New York, was given May 21 by Arthur Lofgren, violinist, and Elizabeth Fey, mezzo-soprano, a large audience hearing a well planned program.

Miss Fey sang in four languages, namely English, German, French and Italian, and left a definite impression of expressive voice, poise and style; very effective was her singing of Give Me the Sea (Woodman), with splendid climax in Dawn in the Desert. One of her best numbers was My Heart is Weary (Thomas), and Harriet Ware's waltz, Moonlight, was brilliantly sung, the audience insisting on an encore, Night Wind. Miss Fey's voice is well worth cultivating, for with it she combines



ELIZABETH FEY

true pitch, musical nature and pleasant personality.

Young Arthur Lofgren's characteristic of poise and confidence is based on his well developed violin technic, this resulting in good tone and excellent performance. He played the Wieniawski concerto in D minor with sweep and brilliancy, following it with expressive selections by Vogrich and his instructor, Stoeving; the latter's Do You Remember? has sweet pensiveness and was especially well performed. Mr. Lofgren finished with his own transcription of Verdeland the Beautiful, and Spanish dance (Rehfeld). Together the artists gave Curran's What is a Song?, a very effective number; they had as accompanist Gladys Longene, both having studied at the New York School of Music and Arts.

We found his voice a healthy, sonorous, resilient organ, richly colored, reliable and brilliantly accurate in attack."

Compositions by Students at School of Sacred Music

The School of Sacred Music of Union Theological Seminary, on May 21, presented compositions by the candidates for the Master's degree in Sacred Music. These were sung under the direction of Dr. Dickinson, with Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh, soloists, and included anthems by Hugh Porter (B.A.), Bertha C. Ask (Mus. Bac.), Jessie Newgeon Hawkes (Mus. Bac.), Stella M. Graves (B.A., B.M.), Helen Pendleton (B.A., B.M.), Catharine V. Stock (B.A.), also instrumentation by Frances Shaw (B.A.), and organ numbers by Miss Hawkes and Kenneth Eppler (B.S.).

May 25, Bach's St. Matthew Passion was sung in the chapel, under the direction of Dr. Dickinson, with the same soloists and the St. Cecilia Chorale Choir of St. Michael's Episcopal Church, Mrs. William Neidlinger, director. A quartet of trumpets and trombones played chorales in the tower from 7:30 to 8.

Goldman Band Personnel

When the Goldman Band appears for its first concert of the season in Central Park on June 15 it will have almost the same personnel it has had for the past five years. Among the new members will be a first flutist, John Weston Bell, who will replace Mr. Gaskins, who is now in Europe with the Philharmonic Orchestra; two new cornetists: a clarinetist who was formerly with the Boston Symphony Orchestra; and a clarinetist who has been soloist with the Sousa Band several seasons; a new euphonium player, and a new drummer.

All of the new members are Americans. The personnel of the Goldman Band, which will number sixty-five musicians for the coming summer, includes players from nearly all nations, Germany, Italy, Russia, Austria, Spain, Belgium, Holland and America.

Rosalie Miller Artist Well Received

Rosalie Miller's pupil, Isabelle Friedman, who has been in New York studying singing with her for the past three seasons, has just returned to Chattanooga, Tenn., to appear in several musicales.

Miss Friedman was the soprano soloist at the B'Nai B' Seth Convention on May 5. When she sang, among other solos, Eili, Eili, her interpretation being so dramatic and the voice so warm that she moved her listeners to tears. The following day Miss Friedman gave a program at the Fairyland Club, where she astounded her listeners by her agility and purity of tone in the famous Queen of the Night aria from The Magic Flute.

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Music-Education Pupils' Recital

The Music-Education Studios held a pupils' recital, May 22, at the MacDowell Galleries, New York. Jean Frances McCoy, twelve years old, played the piano in a Tango composed by herself for violin and piano, Pemberton Sturges of the faculty playing the violin part. Little Joan Walsh, eight years old (who has just won a silver medal in the Music Week piano contest) played her prize pieces, a Bach Minuet and Schumann Hunting Song, also Seitz' concerto for violin (first movement), as well as two of her own compositions, March and Peasants' Dance. The orchestra had among its members William Hitz, three years old, who played the cymbals. The boys' semi-chorus of ten voices sang See the Conquering Hero Comes (Handel), and a mixed chorus, Summer is Icumen In; the boys' dancing class also gave an old English folk-dance. The rest of the program consisted of piano, violin and cello numbers, displaying diversity of talent and honest endeavor of the thirty young players.

Chicago Critic Praises Ransome

When Edward Ransome, Metropolitan Opera tenor, appeared as soloist at the Evanston Festival recently, in Piere's Children's Crusade, the Chicago Evening American said: "A surprise to all of us was the singing of Edward Ransome, a new tenor now with the Metropolitan, who has been lauded for his work in the Italian repertory."

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NEW YORK JUNE 7, 1930 No. 2617

Cynicism in a music lover is as bad as apathy.

"Nobody won the war," says Dr. Nicholas Murray Butler. How about the jazz composers?

Henry Holden Huss, noted American composer, makes the general reflection that, "a pessimist is a man who has been compelled to live around an optimist."

Official denial follows the rumor that the Philadelphia Orchestra will visit Europe next spring. Just because the New York Philharmonic has gone big over there, it should not have been assumed that American symphony organizations intend to make transatlantic jaunting a habit.

Antheil's new opera, Transatlantic, premiered at Frankfurt (Germany), did not have a stormy reception as some persons anticipated. The work was listened to calmly, rewarded with encouraging waves of applause, and has a good chance to ride smoothly on toward the crest of success.

It is a notable fact that the only two B.M. degrees that have been given in the history of the Peabody Conservatory of Music have been given to women, and that they have both been the pupils of the same teacher. The women's names are Emily Blair and Yvonne Biser, and they were taught by Austin Conradi.

More than 5,000 singers, representing forty different societies from eleven States, are to take part in the coming sessions of the National German Sängerkongress to be held in Detroit, Mich., June 18, 19 and 20. The excellent Detroit Orchestra will assist, and excellent beer will be served across the river, in nearby Canada. What else could the heart of any Sängerkongress desire?

Carmen, in singularly unfamiliar shape, holds the boards as the operatic attraction at the Roxy Theater. To cite only three unique examples, the Habanera is done in the second act, the card-song is delivered by the chorus, and the Toreador's famous air occurs in the finale of the Roxy production. Nevertheless, the performance seems to please the immense audiences and perhaps that is the main consideration in a theater which is, after all, the home of the film, and must fashion its operatic pourboire to suit the exigencies of its main purposes. Splendid orchestral, choral and ballet accessories, and unusually good principals, help partly to gild the situation for any conformed lover of Carmen who might be inclined to

regard the Roxy presentation with something of chilled amazement.

Paul Althouse bowled them over at the Stockholm Royal Opera with his presentation of the role of Canio in Pagliacci. The Swedes say that Paul ban en bra tenor.

Mengelberg, after an absence of twenty-seven years from London, returned there recently, conducted, and reconquered the English capital. Large audiences heard him, and acclaimed the Dutch master of the baton. His newspaper reviews were preponderantly enthusiastic. Mengelberg's London success no doubt consoles him in part for the cavalier treatment he received during his last season in New York.

San Francisco is to be commended for having the courage to hand over its orchestra to conductors untried in this country. So far announced, Issay Dobrowen, Russian, and Basil Cameron, English, will be the guest leaders of the S. F. O. next season. Both are young men, and both have scored considerable success in Europe, especially Dobrowen, lauded there for his poetical imagination and his warm temperamentalism.

Henry Hadley is in a way of becoming the world's most extensively travelled conductor. He has just been invited to lead the Tokio Symphony Orchestra during the first half of its coming season. South America had him a couple of seasons ago. San Francisco and New York know his baton well. Many European cities also. Moscow, Cape Town, Melbourne, and Honolulu probably have designs upon Hadley. He is the first real globe trotting conductor.

It is reported that Ethel Leginska may shortly bring a British women's orchestra to America. The experiment should be interesting, for England was the first country to permit female players in its best orchestras. That is as it should be. There seems no good reason to doubt, everything else being equal, that women are as competent as men, as assisting factors in symphonic performance. As a conductor, Mme. Leginska has demonstrated, too, that the master music of the orchestra holds no terrors for our skirted sisters.

Owing to the ill health of Chalmers Clifton, he has resigned as conductor of the American Orchestral Society, and at the same time, its chief financial contributor, Mrs. E. H. Harriman, announces her withdrawal from the presidency and her unwillingness to give further monetary support to the organization. Disbandment now threatens the A. O. S. and that is a pity. The undertaking, started by her and Mr. Clifton, has been successful in carrying out its foundational purpose, to give young American orchestral players the training to fit them for positions in the regular symphonic organizations. Public concerts were given each season by the A. O. S. and under Mr. Clifton's devoted training and excellent leadership, the young musicians reached a high degree of competency. Most of their performances achieved professional standards and in a repertoire that comprised many of the most exacting works of the symphonic repertoire. Surely some means could be found whereby the American Orchestral Society might be enabled to continue in its highly useful work. Its abandonment must be looked upon as a serious loss in the musico-educational endeavors of this city.

Not long ago a magazine argued the question as to whether a famous violinist, disguised, and playing in the streets, would draw a listening crowd of passersby, or receive no attention whatsoever. Jacques Gordon, famous violinist, settled the matter by dressing up as an old man, stationing himself on Michigan Avenue, in Chicago, and playing his best on a valuable Stradivarius violin. He performed for half an hour and the persons who stopped to hear him dropped a total of \$5.51 into the tin cup of the musical beggar. His selections were Schubert's Ave Maria, several Victor Herbert numbers, and two Negro spirituals. The \$5.51 must be looked upon as proof that Gordon pleased his al fresco audience. Undoubtedly some of them were constitutional deadheads and contributed nothing, while others, in a hurry, might have donated had they been able to remain longer. Of course, pity played a role with a percentage of the patrons but it can be assumed that most of those who dropped money in the cup did so because they recognized the unusual ability of the "unfortunate" petitioner. At any rate, Gordon's experiment must be reassuring to those musicians who predict gloomily that if the "talkie" competition grows more disastrous, they are headed inevitably for similar outdoor recitals with a tin cup.

Splashes of Color

Thinking musicians find themselves confronted with the wide question of the various experiments that are grouped under the general term of "Modernism." Some "like" it; some are vigorously opposed to it. Composers themselves are split into innumerable groups, more or less "advanced," some almost old-fashioned in their conservatism, some polytonal, and many using modes which defy description by the use of any such single or simple word or phrase.

It is evidently useless to assume an ostrich-like attitude, refusing to accept these innovations. Whether we believe in the future of them or not, we have them with us—like the poor; and malcontents think they are very poor indeed. The part of wisdom is to strive to understand the mentality or mentalities that bring such things into existence. It was said, when the thing we call modernism uttered its first discordant squeak, that the composers of it were merely the talentless seeking notoriety. A few serious musicians still maintain this point of view.

Argument is futile; but, at least, it may do no harm to wonder what may be the elements of some of this new music. Supposing, for instance, we acknowledge the "beauty" or "significance" of certain chords, dissonances, or discords, or of some orchestra colors. That is to say, to acknowledge them as possible units of an art type, quite apart from such matters as form, melody, development, key, and so on.

We arrive, instantly, at a vision of possibilities. Nor need we stretch our imaginations or be untrue to our principles for the sake of such perception. We know, in fact, that color, sound, the tone of an instrument, harmony, dissonance, discord, taken alone without form or context may, indeed, be beautiful or shocking as the case may be. And if we go back to the early days we come to realize that these things have been the very last to be recognized as elements of music. Melody without what we today know as rhythm was first; melody with rhythm followed; counterpoint, harmony, form, but always with melody and melodic development as a basis. The real meaning of harmony and of orchestra color is a very recent acquisition and reaches back only to Schubert, except in very rare cases such as, for instance, a few moments in Bach's sacred pieces. Wagner was the first to make any wide use of harmony and orchestra color as a direct expression of mood.

Now why may it not be possible to build a new art upon such splashes of color? Why not abandon entirely melodic development, form, harmonic sequence, and so on? The colors of tone have as yet scarcely been touched upon, chiefly because melody is such a hampering element in such development. The eye perceives a wealth of color-shades that, comparatively speaking, the ear is blind to. No one can guess how far we may reach out in this direction if only we can divest our minds of all thought and memory of old musical fetiches and ideals. The maker of the kaleidoscopic musical score, unrestrained by thought of melodic development and form, may attain such chord and tone colors as none of us have ever yet heard, even in imagination.

There has already been a vague move in that direction. Debussy, Scriabin, Schoenberg, have stepped hesitatingly upon the path that leads to the promised land of beauty pure and undefiled, and in so doing, in some measure, have lessened our pristine pleasure in older modes. They—these older modes—sound colorless to even the most devoted of us after the occasional splashes of color that have been given us here and there by modern experimenters.

It is probably not in the direction of "horizontal" writing or of polytonality or atonality that the future lies, but in complete negation of all old modes and forms, complete acceptance of color-mood concepts. The esthetic delight that the trained dreamer takes in a color, a perfume, a strange new harmony, is such as only few know, and never, probably, those whose delight is tune and form.

Reality is never as lovely as the dream, and the dream has neither form nor rhythm.

Variations

By the Editor-in-Chief

This department receives frequent communications complaining that items sent to this column are either not published, or else appear only after considerable delay.

There is no obligation, direct, inferred or implied, on the part of Variations, to use all the considerable contributed bulk of matter sent to this desk. The editor chooses what he considers best, and his standard of excellence is based on a purely personal point of view.

I solicit contributions from my readers but I do not promise to publish them, and my time does not permit me to return such material.

As the magazine phrase has it, "The rejection of your manuscript does not imply lack of merit." It merely means that the contribution is unsuited to the requirements of this department.

Then, too, there is the question of space, and often an item for Variations might have to wait several weeks, or even months, before finding accommodation on this page.

Every newspaper is run on lines of exact space distribution, and none more so than the MUSICAL COURIER. The importance of an item regulates the space it is given, although its position in this paper is not determined by the same rule, for the simple reason that the MUSICAL COURIER is typographically more or less of an art product and its presses cannot run to within an hour of the time at which the paper appears on the newsstands. The first eighteen pages of the MUSICAL COURIER usually are printed before the last eighteen are even "set up." The inside "forms," containing editorial matter, are the last ones to go on the press. Of the mass of matter received each week at this office and turned over to the corps of editors, only about one-sixth is printed, and enough is discarded to make at least five other MUSICAL COURIERS in type.

As a general thing, these are the qualifications required for contributed items to Variations:

- 1—They must be short; 150 words at most.
- 2—They must be characteristic; not necessarily humorous.
- 3—They need not be original or new; but also they must not be too familiar.
- 4—They should be signed, and the address of the contributor given, although anonymity will be observed if requested.
- 5—Newspaper clippings should bear the name and date of the paper from which they are taken.
- 6—Personal attacks on artists, or the venting of private grievances, are not desired in this paper. However, criticism of the writer of this department is acceptable and even welcomed.
- 7—Do not send programs that contain ordinary misprints, like "Lizst," "Mendellsohn," "Hayden," and the like.
- 8—Greetings on picture postals do not necessarily make material for Variations.
- 9—Among the least meritorious contributions received are original verses, especially those with humorous intent. I use hardly any of them.
- 10—If all the foregoing specifications do not discourage you, send on your communications.

Every once in a while some smart Aleck musical commentator—usually inexperienced—takes a savage whack at Massenet. One such verbal castigation is in a recent copy of a provincial English newspaper. The author denounces and ridicules Massenet for his "banality," "paucity of invention," "sugary tunes," "attenuated orchestration," and reminds the world that the composer of Manon used to be referred to by Parisian critics of his day, as "Mlle. Wagner."

The English article is uncalled for and unjust (as much so as the derisive title which his contemporary critics pinned to the talented Massenet) and particularly in its conclusion: "Massenet was far from being great, and in fact, it is no artistic libel to call him decidedly mediocre."

Oh, yes, it is a libel, and worse, to refer to Massenet as mediocre; it is stupid.

While there is much misuse of the word "great," in music, nevertheless Massenet is fully entitled to be called great, for he was an important and picturesque figure in the world of tone, a composer, whose technical knowledge was of the most thorough sort, who had a rich fund of spontaneous melody, and who respected his art and employed it always legitimately,

cherishing high ideals and refusing to be led away from what he considered the rightful mission of operatic music by the bold call of progressive Germany and the shrill challenge of ultra-modern France.

Massenet's genius was of a gentle and precious sort and traced its tonal ancestry through Thomas, Bizet, Gounod, Auber, Adam, and the other graceful Gallic composers who never tore passion to tatters and in their orchestration always seemed to prefer refinement to resonance. If the truth must be told, Massenet was essentially a composer of opera comique, but he was none the less significant on that account. He improved that form of composition, adding to it a certain dramatic incisiveness, a measure of poetry, and a degree of refinement in orchestration which only Bizet and Saint-Saëns, of the other French composers, had in any sense approached.

Massenet's Gallicism was at once his strength and his misfortune. What often appeared to be triviality with him, in reality was unusual delicateness. His depiction of strong human passions always is tinged with moderation, not from lack of feeling, but because of his truly artistic desire to keep his orchestral medium balanced to the scale and proportion which he deemed proper for opera comique. The full throated utterance of Wagner and the brutal blatancy of some of the Neo-Italians never appealed, to Massenet, any more than the complexity of d'Indy or the superficial sonorities of Meyerbeer.

Massenet was sensuous rather than sensual, suave, appealing and sincere always. If he showed any traces at all of being influenced by sources outside of those mentioned, the proofs must be sought in his harmonic freedom, which perchance came through Wagner, and an occasional trace of mysticism and religious exaltation, due perhaps to the irresistible effect of a study of Franck.

When all is said and done, however, Massenet's chief hold on our affections lies in the charm of his melodies and the insinuating smoothness of their setting, and his strongest claim to a place in the list of the world's great composers is represented by his resourceful and polished orchestration, his wonderful facility in writing idiomatic music for singing, and his sure touch in voicing tonally the lyric flights of his tender, amorous and sentimental heroes and heroines.

All his operas are a decided asset in the singing repertoire; many of them make an intense appeal to the public and never fail to interest all but prejudiced musicians, and in the case of Manon, Thais, Le Jongleur, Herodiade and Werther it seems certain that Massenet has created works which will endure for a

considerable period, even outside of his native country.

As far as Massenet's choral works, songs and detached orchestral, ensemble and solo compositions are concerned, they show no characteristic features not contained in his general musical scheme as revealed in the operas. The lyrical stage was his best medium of expression.

Prize offerings for compositions are multiplying in this country.

Such competitive paid tests never will, in and of themselves, produce the American Beethoven or Wagner so warmly being sought.

Even Cavalleria Rusticana and Pagliacci, winners of the Sonzogno and Ricordi competitions, are exceptions that merely prove the rule.

The two operas by Horatio Parker, that won a total of \$20,000 in prize money (at New York and Los Angeles) are in the limbo of total oblivion. See if you can remember their names.

Haydn, Mozart, and Beethoven wrote some very good pieces to order, but then—they were Haydn, Mozart, and Beethoven, and it would have been difficult for them to write anything absolutely bad, always excepting Beethoven's Vittoria Symphony.

At any rate, prize offers, if they do not exactly freeze the fount of creative inspiration, on the other hand do not cause it to flow any more freely.

American composers should be encouraged principally through hearings, hearings, hearings of their works. Our only native American composer who ever wrote really worth while stuff in competition is Henry Hadley, but he, too, is one whose average of creative achievement never falls below a high level of worth.

The best form of competition for American composers is an open one, without money prizes, and on regular programs with the works of the writers of all nations.

It was our own MacDowell who first protested against the patronizing and patting-on-the-back method of encouraging the American composer. On the occasion of a Metropolitan Opera House Sunday concert many years ago, it was proposed to devote the entire program to American works. MacDowell immediately refused permission to perform any of his compositions at the concert, saying that if they were not worthy of being placed on mixed programs of European works, he did not desire them to be "patronized" by being done at special occasions whose intent was more or less charitable.

MacDowell's action aroused much discussion at the time, but was generally commended by his confreres and others who had the proper sense of dignity with regard to treatment of American creative artists and their productions.

As remarked before in this screed, let us have hearings, many hearings, of works by Americans, but let us also have more works that are American, and not merely poor replicas of musical styles, harmonic formulas and constructive methods invented by Europeans and used by them with infinitely more skill



The accompanying picture shows the studio of Samuel E. Asbury, the College Station (Texas) chemist who is writing an epic operatic pageant depicting the history of Texas. Mr. Asbury writes: "You will ask, why four pianos? That would take a long article to explain. And if you are like most musicians, the more I explained, the more I'd tread on your favorite predilection musically. So I put the answer to 'Why Four?' in one sentence: I detest, despise, and abominate all forms of soloism,—piano solos, vocal solos, violin solos, cadenzas, et cetera. I love, desire, and require ensemble music in my house (when I can get it). I hope that my heretical views on music will not cause you to erase me from your list of casual correspondents."

than has been displayed so far by their imitators in Uncle Sam's domain.

And if American composers are seeking inspirational subjects, here is a set of verses, by Dr. Gilbert H. Wynkoop, which should bring forth a great song from the pen of some native tonalist in our land:

So this is the you whom I adore
I would that I had long before
But I was acting on orders of fate
And had to take my share of wait.

When God designed my wonderful you
His favorite angels came right thru
Chanting perfection in voices of gold
Then your Creator retired the mold.

Since He ordained that you I meet
You, the sweetest of all that's sweet
Now the world seems ever so nice
'Cause you made my life a paradise.

As He looks down on me and you
And sees us living right and true
Then the stars smile up in the sky
'Cause we're never to say good-bye.

Chorus:

Oh, we two, oh we two are so glad
It seems as though we'll never be sad
Since we are living here in Heaven's light,
Just loving and trying to do what's right.

Here are some other noteworthy quatrains, by W. R., and he calls his effort, *The Country Organist*—By One of Them:

Seated one day at the organ
I was weary, and ill at ease,
I thought of my beggarly earnings
Compared with a prize fighter's fees.

Seated one day at the organ
I was weary, and ill at ease,
The church was not properly heated
I thought that my fingers would freeze.

Seated one day at the organ
I was weary, and ill at ease,
The instrument was a harmonium
With a tone like a half-strangled wheeze.

Seated one day at the organ
I was weary, and ill at ease,
The music I played was all pedal
And rheumatiz bothered my knees.

Seated one day at the organ
I was weary, and ill at ease,
They were having a dance in the vestry
And asked me to, "jazz it up, please."

Seated one day at the organ
I was weary, and ill at ease,
The children had been there before me
And jam was all over the keys

Seated one day at the organ
I was weary, and ill at ease,
Again they were paying me nothing
At one of the church's pink teas.

Seated one day at the organ
I was weary, and ill at ease,
I was munching my bountiful luncheon,
Of water, and crackers, and cheese.

However, Heaven is kind even to us lowly creatures, for—
Sleeping one day at the organ,
I dreamed I was J. Pierpont Morgan.

May 10, 1930.
Senlis (Oise) France.

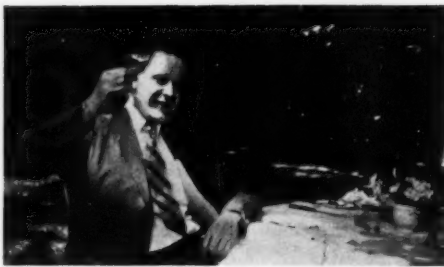
Dear Variations:

I am enjoying myself—after a strenuous year of touring which took me from Europe as far West as California and as far East as Java. My stay here is a thoroughly delightful and much needed rest in the little medieval town of Senlis, near Paris, yet far enough away to be untouched by the spirit of modernism which invades the greater part of the earth today.

It is late afternoon, one of those lovely May days, when chestnut trees and lilacs are in full, luxuriant bloom ("Wie duftet heut der Flieder weich") and I sit in my old, old garden, enjoying it all.

Comes the mail: letters, letters—Ah! the *MUSICAL COURIER*! Wonder what has been going on in America these last weeks: Schönberg's *Glückliche Hand*, in New York and Philadelphia, very interesting; wish I could have heard it; request program of the last concert of the Philadelphia Orchestra, "the program being the result of the ballots sent in by subscribers," "the Cesar Franck symphony won first place among the symphonies." Good, I wish I had heard that too.

Then, a little further, in an article by Clarence Lucas about Cesar Franck, I read: "His works will never be popular with the common public," "Cesar Franck has not yet won the hearts of the French public." Hé, what's this? Or, as the Spaniards say: *¡Ay!* The violin sonata, the



HANS KINDLER

variations symphoniques, the quartet and quintet are among his best works. Not popular? And how about that "first place among symphonies" in the above-mentioned popular ballot?

Oh, well—I sit in my garden, resting, enjoying myself—I think I'll have another . . . ssshhh! . . . Here's to you, or, à vous, là-bas, whichever you like.

P. S. Gee, Life's rosy!

HANS KINDLER.

Whether our Congress or Senate be Republican or Democratic, those bodies never change in one respect.

JOSEPH N. WEBER ON "CANNED" VS. "LIVE" MUSIC

The latest dictum of Joseph N. Weber, president of the American Federation of Musicians, on the much discussed question of mechanical music as opposed to man-made music, is herewith quoted in part. It holds out much hope to the American orchestral musician in this trying period of innovations:

"The trend toward mechanization of the art appears to have suffered a setback. By that I do not mean that talking and sound pictures are losing their popularity, but rather that millions are becoming articulate in their demand for real music in addition to screen entertainment.

"Our union will continue the struggle against the substitution of mechanical music for real music with confidence in the eventual outcome. We are not opposing industrial progress. We are not even opposing mechanical music except where it is used as a profiteering instrument for artistic debasement. Workers have often suffered defeat in fighting the machine. This is a different sort of fight. The usual function of the machine is to enhance the value of a product, while the machine we are opposing debases a product.

"Unemployment among musicians, which has been a serious problem since the advent of the sound pictures two years ago, is still acute."

Mr. Weber went on to say that he looked for some improvement in the situation from the introduction next year of mixed film and vaudeville programs by many theaters that had been showing sound films exclusively. He also called attention to the Music Defense League, which has been formed as a result of the Federation's huge advertising campaign whose purpose has been to "center public attention on the ruin threatening the art of music."

"We have appealed," he says, "to the public's taste and cultural consciousness. Our confidence has been amazingly supported. Through an advertising campaign, the Music Defense League has been formed, and in a few short months has attained a membership approaching 2,500,000. Our object is to convince theatrical interests that the public wants real music in the theater, and that the public will not be satisfied with purely mechanical entertainment.

"We will continue the struggle against the substitution of mechanical music for real music with confidence in the eventual outcome."

ON THE AIR

It is of interest to note that Maurice Arnold's Mexican opera, *Montezuma*, is to be broadcast on Sunday, June 8, over Station WGBC, by the Radio Opera Company under the direction of the composer. Maurice Arnold, although little heard of nowadays, was much in the public eye twenty-five or thirty years ago. According to Saerchinger's *Who's Who*, he was born in St. Louis in 1865, and was instrumental in rousing Dvorak's interest in negro music. He composed American plantation dances, produced by Dvorak in New York in 1894. From other sources it is learned that Mr. Arnold used to play Negro folk music, or music in Negro idioms, to Dvorak "by the hour," and that Dvorak became intensely interested in the idiom. One of his operas, *The Merry Benedicts*, was produced in Brooklyn in 1896.

RAVINIA OPERA

Marvelous is the prospectus which confronts the delighted vision of the patrons of the Ravinia Opera, to open June 21. The works promised for the first

They always are ready to make appropriations for everything except music and the other arts.

"There is a great demand for what is termed 'shorts' in the talkies."—Exchange.

Well, how about these themes:

A prima donna refusing to take curtain calls.

A grand opera manager with a gay, lightsome disposition.

Rachmaninoff playing his C sharp minor Prelude; Mascagni his *Intermezzo*; or Paderewski his *Minuet*; when they do not have to.

An opera tenor suing a daily newspaper for putting his picture on the front page.

An empty seat at a Josef Hofmann recital.

Mary Garden, asked for an interview, replying: "I have nothing to say."

Jascha Heifetz wearing unpressed trousers at his recital.

Paderewski beginning his program on time.

Toscanini throwing kisses to the applauding audience.

Jeritza throwing no kisses to the applauding audience.

LEONARD LIEBLING.

week are Respighi's *The Sunken Bell*, *L'Amore dei Tre Re*, Marouf, *Madam Butterfly*, *Manon*, *Aida*, *Louise*, *Trovatore*. Among the novelties and revivals of the season will be *Anima Allegra*, *L'Amico Fritz*, *Le Chemineau*, *L'Elisir d'Amore*, *L'Heure Espagnole*, *Les Huguenots* (in part), *La Navarraise*, *La Rondine*, *La Vida Breve*, *Mignon*, *The Bartered Bride* (in German) and *The Secret of Suzanne*. The conductors comprise Louis Hasselmans, Gennaro Papi, Wilfred Pelletier. Some of the singers include Mmes. Bori, Gall, Macbeth, Maxwell, Rethberg, Bourskaya, Claussen, Falco; and Messrs. Chamlee, Johnson, Martinelli, Tokatyan, Basiola, Defrère, Danise, Lazzari, Rothier, Trevisan. A rare feast for a summer season, or, as far as that goes, for any season at all. Louis Eckstein, promoter and patron saint of Ravinia Opera, is keeping up the prestige of Chicago as the leading center of outdoor opera, and he deserves well of his fellow citizens in the way of appreciation and patronage. Especially patronage, however. Mr. Eckstein has been dipping into his privy purse generously and even extravagantly for many years, and deserves helpful cooperative support at the box office. Of course, Mr. Eckstein is not out for profit and he shows no signs of weakening in his philanthropical self-appointed artistic mission, but he should not be expected to go on indefinitely with his enormous individual financial outlay. The Chicago general public has responded fairly well to the offerings of Ravinia, but the wealthy citizens of the Lake Michigan metropolis might show a greater desire to back up Mr. Eckstein with a measurable guarantee fund. He desires no personal glory from his enterprise and carries it on his own shoulders simply because he loves opera and is a civic patriot. Chicago owes him a large debt of gratitude and it ought to be paid with something more substantial than mere thanks.

RICCI V. LACKEY

In the case of Ricci v. Lackey, pending at the time of this writing before Supreme Court Justice Valente, the question has come up as to whether ten public appearances a year are detrimental to the health and future of Ruggiero Ricci, phenomenal nine-year-old boy violin virtuoso, who astonished the world last year, when he was brought out by his teacher, Louis Persinger. Testifying as an expert on the subject, Leonard Lieblich, editor-in-chief of the *MUSICAL COURIER*, in giving his opinion in favor of the public appearances, said in part, "It is as easy for young Ricci to fiddle as it is for a fish to swim or a bird to fly. He exerts less effort in playing a difficult violin concerto than the ordinary boy does in a game of baseball, and surely it is less dangerous. If it were at all taxing for the lad Ricci to perform so phenomenally, he simply could not do it. And it is a well known fact, too, that children do not suffer from nervousness on the stage as adults do."

SUMMER HERE?

Is summer here? Even if the temperature remains low, the musical calendar offers this proof: Goldman Band concerts start in Central Park, June 15; Stadium concerts begin July 7 and continue to August 31; the Syracuse University Orchestra (under André Polah) plans a series of open-air concert in Syracuse at John Crouse College Auditorium; the St. Louis Municipal Opera has opened its annual al fresco season at Forest Park; the Hollywood Bowl course is scheduled to open on July 8; the Ravinia Opera opens its outdoors on June 21. And those are only some of the musical signs of summer.

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

Amended Leaflet on Breathing

New York, N. Y.

Editor, The Musical Courier:

I regret to see that I omitted to state in my letter which you so courteously printed in the issue of May 31 that the leaflet on breathing was slightly amended by the New York Singing Teachers' Association before adoption. A copy of the amended version has fortunately turned up and is herewith enclosed.

Very truly yours,
(Signed) WALTER L. BOGERT.

The amended portion of the pamphlet follows:

1. In Voice Production the breath is at once the motive power and support.
2. The lungs are spongy, elastic bodies having no activity of their own.
3. The breath is provided through the lungs which are controlled by the muscles of respiration.
4. The principal muscles of inspiration are the diaphragm, and the intercostal muscles that elevate the ribs and evert their lower borders. (The diaphragm is not a muscle of expiration.)
5. The chief muscles of expiration are the merely passive, the resilience of the ribs and the elasticity of the lungs being sufficient to produce it.
6. The chief muscles of expiration are the four sets of abdominal muscles and the intercostal muscles that depress the ribs.
7. The chief muscles of expiration are the merely passive, the resilience of the ribs and the elasticity of the lungs being sufficient to produce it.
8. As the vibration of the vocal cords, which originate the tone and the continuation of this vibration, depend entirely on the breath, and as the breath depends on the lungs and respiratory muscles, it follows that it is of the greatest importance that the lungs be in a healthy condition, and the respiratory muscles be strong, and well under the control of the singer; for without mastery of the motive power, all else is unavailing.
9. To achieve this control as quickly as possible, physical exercises, apart from singing, are necessary for the developing and strengthening of the entire breathing apparatus. Such exercises have also a great value in building up the general health, the possession of which is an essential for the successful singer.
10. In order to give the lungs the greatest possible freedom to expand, the chest should be held erect to a condition of buoyancy without strain.
11. As the bony structure of the chest is largely suspended from above, being attached to other bones at the neck, shoulders, and back, and as it is free and unattached below, the greatest motion, during respiration, should take place about its lower portion, where there is the greatest freedom.
12. Therefore during singing, if the chest is held erect and buoyant, the point of greatest motion, caused by breathing, should be in the region of the diaphragm.
13. The control of the breath would most logically and most naturally be accomplished by the control independently, of the muscles of inspiration and the muscles of expiration, or by a balancing or opposition of one set against the other.
14. No attempt to control the breath should be made at the larynx.
15. In general, no action of the breath mechanism should be allowed which would tend to produce interference with the voice mechanism.

Scores "Cheap Publicity"

Brooklyn, N. Y.

Editor, The Musical Courier:

As a musician, I want to criticize, in the strongest language possible, Jacques Gordon, concertmaster of the Chicago Symphony, for his cheap publicity stunt last week. That a musician of his ability should stoop to such balldash is saddening. Here is a man, representative of the finest in music, resorting to such an artificial bid for fame. Did the Kneisel or Flonzaley quartet do that?

B. C. K.

Why Albani Took Her Name From Albany

New York, N. Y.

Editor, the Musical Courier:

In the MUSICAL COURIER of May 3—Tuning in With Europe, page 33, column 3—C. S. says: "Few people, by the way, know that Albani took her name from her 'home town' of Albany, N. Y."

It is quite true that Emma Albani took

her name from the capital city of the State of New York. But her home town was Chambly, Quebec, Canada, where she was born and brought up. She took her name from Albany on account of her debut there as a singer.

Yours truly,
(Signed) FREDERIC PELLETIER.

Last of Caruso Records Issued

Camden, N. J.

Editor, the Musical Courier:

Our attention has been called to an inquiry which you included in a recent issue of MUSICAL COURIER under the paragraph heading I Wonder. In our January, 1930, Supplement you will find mention of the fact that the two Caruso Records included in this list represented the last of the Caruso record-

ings which we had in reserve at the time of his death.

Yours very truly,
VICTOR DIVISION,
RCA Victor Company, Inc.
Manager of Record Sales.

Composers, Take Notice!

Orange, N. J.

Editor, the Musical Courier:

The New Jersey Orchestra, Rene Pollain, conductor, is interested in compositions by American composers. Correspondence is invited by the Board of Directors, and scores will be decided upon by Mr. Pollain and the Board early next fall, for performance during the season 1930-31.

Before mailing scores, composers should address the Secretary, New Jersey Orchestra, 4 Central Avenue, Orange, N. J.

Very truly yours,
THE NEW JERSEY ORCHESTRA,
By Russell B. Kingman, President.

I SEE THAT

It is authentically reported that Paderewski, now completely recovered from his recent illness, will make an American tour next fall.

The twelfth opera season of the St. Louis Municipal Opera Company opened on May 30 with Nina Rosa, a two-act operetta by Sigmund Romberg.

Eleanore La Mance, after a sensational debut in Trovatore at Milan, was immediately engaged for six additional performances. No week is complete without report of another European triumph of Toscanini and the Philharmonic-Symphony Orchestra.

Echoes of Gigli's sensational debut in London at the Covent Garden continue to reach these shores.

Elisabeth Rethberg scored an equally amazing triumph in her debut appearance at the Paris Grand Opera.

The Ravinia opera season opens on June 21. Richard Bonelli sailed for Europe on June 6 and will return to America in September.

Myrna Sharlow is again singing leading soprano roles at the Cincinnati Zoo Opera this summer.

W. Warren Shaw will direct the summer vocal course at the University of Vermont, July 7 to August 15.

Anne Roselle will return to this country on June 11, following her highly successful season of appearances with leading German Opera Companies.

Inez Barbour, soprano, will tour Japan next fall.

New York's Town Hall is to be enlarged.

Frantz Proschowski will hold a master class in Kansas City prior to his regular summer engagement at the Chicago Musical College.

H. Arthur Brown has been appointed representative of the Juilliard Graduate School at the New Mexico College of Agriculture and Mechanic Arts.

Flora Woodman has been engaged to sing Minnehaha in Hiawatha, to be performed in London this month.

Juliette Lippe will be soloist at the Detroit Sangerfest Festival on June 18-20.

Octave Dua, tenor, has been reengaged after a lapse of several years by the Chicago Civic Opera Company.

Alexander Kipnis is fulfilling a summer engagement with the Berlin State Opera.

Frank Gittleton and J. C. Van Hulsteyn will teach at the summer school of the Peabody Conservatory of Music in Baltimore.

Vocal teachers of Chicago have organized a Council of Teachers of Singing.



BEL CATTO.

"Please, mister—will you tune Tommy so he can croon nights instead of howling?"

What do you Know

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to 'phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail. The Editor)

TEACHERS' AGENCIES

"Please send me the names and addresses of music teachers' employment agencies in the north and south." Mrs. J. A. B., Selma, Ala.

Among such agencies are the following: International Music and Educational Agency, Carnegie Hall, 154 West 57th St., New York, N. Y., and Interstate Teachers' Agency, New Orleans Bank Bldg., New Orleans, La.

PUBLISHER OF AN OLD SONG WANTED

"About twenty-five years ago one of the Chicago shows had a musical number entitled Let Me Go Back to That Dear Old Chicago Town. Do you know where a copy of this may be obtained?" A. J.

Several of the New York publishers are of the opinion that this number is now out of print. If any MUSICAL COURIER reader knows where a copy of the song can be procured the information will be appreciated.

ANENT CONCERT MANAGERS

"Will you be good enough to tell me to whom I can write for information regarding the Concert Management Association?" F.R.K., New York.

Charles L. Wagner is president of the National Musical Managers Association and will give you the information desired.

GUGGENHEIMS SPONSOR GOLDMAN BAND

"Who assumes the financial responsibility of the Goldman Band summer concerts?" A. D., Brooklyn, N. Y.

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WHO ARE THE FIRST FIVE LEADING TENORS?

"I would like to have your opinion as to who are the first five leading operatic tenors of the world, taking into consideration both the lyric and dramatic ones." L. T. R., Porto Rico.

The answer to your question is largely a matter of opinion and taste, just as is the case of instrumentalists. There are so many more than five leading operatic tenors, all of them with their ardent partisans who will think each one of the list is the best, that it would be impossible to give an authoritative list without enumerating the names of all of the tenors now holding leading positions in the world's largest opera houses.

I WONDER:

What Europeans think of American orchestras now.

Why so many teachers make their pupils' recitals so interminably long.

If some one could persuade one of the many recording companies to make a record of the Liebestod from Tristan and Isolde.

Also a few of the more attractive compositions of Edward MacDowell.

Why some writers on music refer to opera as dead when it does not even show signs of illness.

When we shall have some Gilbert and Sullivan revivals as good as the Winthrop Ames productions of a few seasons ago.

Why more of our "Foundation" money is not spent in placing artists who have arrived and in giving performances of works by American composers.

Whether Stadium audiences this summer will aggregate over half a million.

Who the next great wonder child will be. How long it will be before Marion Talley exercises the prerogative of her sex and returns for further operatic triumphs.

When the perplexing question of "canned" music vs. "live" music will be settled to the satisfaction of everyone concerned.

Why so many unprepared "artist-pupils" think it necessary to give New York debut recitals.

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Corinne Shaw-Josephine Weidner
Vocal Recital

A very successful vocal recital was given in the Music and Arts Room, Grand Central Palace, New York, May 27, by Corinne Shaw and Josephine Weidner, sopranos. Attentive listeners heard each sing an aria and three song groups, Miss Shaw showing long study and musical understanding in all she did. Her effective singing of the aria Ebben (Catalani), and her splendid Italian, French, and English enunciation in songs by Donaudy, Ferrari, Liszt, Rachmaninoff and Dunn, made a deep impression. She brought out the beauty of a Liszt song, sang Dunn's Bitterness of Love with dramatic expression and was obliged to sing encores. Excellent student, linguist and poised personality, all these are combined in Corinne Shaw, which attributes should bring success to this talented artist.

Miss Weidner's aria was Pleurez Mes Yeux (Massenet), which she sang with lovely tones and dramatic impulse. Three classics, by Handel, Haydn and Mozart, were well done, offering contrast to songs in French by Gilbert and Bachelet, as well as those in German by Schubert and Brahms; in these there was vocal power and temperament, combined with excellent articulation. Of the four concluding songs, One Golden Day (Foster) showed brilliant tones; Night (Rachmaninoff) had a splendid climax, and



CORINNE SHAW

there was spontaneity in A Birthday (Woodman). Her encore, The Brown Owl, was brightly sung and well liked; a handsome personality, combined with expressive fea-



JOSEPHINE WEIDNER

tures, greatly aid her success. Both artists (who have studied at the New York School of Music and Arts) received beautiful flowers.

Compositions by Robert Braine

Robert Braine is becoming known as a composer greatly endowed with the gift of melody, technical facility and understanding of the piano and of the voice.

The music at hand dates back as far as 1927, when Schirmer issued Two Poems for voice and piano, the poems being Emerson's Thine Eyes Still Shined and Mabel Whitty's Cobwebs. In Cobwebs, as in all that Mr. Braine has subsequently written, one perceives the melodist and is impressed by the ability of the composer to give his music the color and expressiveness demanded by the words. Thine Eyes Still Shined is the broader of these two songs, as well as demanding the greater skill on the part of the composer in the setting of the words with their peculiar rhythm and intense feeling. It is an excellent song.

In 1928 Edward Schuberth & Co. published a song entitled Apple Blossoms, the words being by Carl B. Pearlstein, in which a most attractive device is used by the composer of placing in each of the opening bars, and at the very end, a little melodic phrase, quick and light, built upon a dissonance. It gives the song character and lends it an individuality that is impressive.

In the same year, Arthur P. Schmidt of Boston published two of Braine's songs, one of them with words by Rudolph Valentino. It is entitled Heart Flower, and the music, while not as original as these others here reviewed, is of a sort that should be a best-seller. The melody is broad and passionate. The other of this pair of songs has a poem by Carl B. Pearlstein and is entitled Dawn Awakes. This, too, has a melody of popular flavor and ends with a powerful climax. It is short, forceful and vocally effective.

In 1929 there are eight publications, three of them by Schirmer. The first is A Whimsy, entitled Suppose, with words by Mabel Livingston. The tune of it is cleverly made on a descending major scale. It is lively and amusing. Then there are two songs together, Alone and The Conqueror.

PUBLICATIONS

(Carl Fischer, Inc., New York)

Tango for violin and piano, by Mischa Elman.—This is listed under "Concert Transcriptions for Violin and Piano," but the composer of it is given, apparently, as Mischa Elman himself. The tune is amusing and the violin part brilliant, with some difficult and effective double stops.

(G. Schirmer, Inc., New York)

Summer in the Country, three pieces for piano, by Allene K. Bixby.—They are provided with words, the tunes are attractive, and the piano arrangements have educational value.

Australian Up-Country Song for unaccompanied mixed chorus, by Percy Grainger.—The parts are as follows: women—highs, lows; men—many highs, a few highs, first lows, second lows. There is a part for harmonium or pipe organ or piano for practice only. The actual writing is at times in as many as ten parts. After Grainger's manner, it is complicated and thick but not difficult to sing. The tune is what Percy would probably call bully or jolly.

Spanish Songs of Old California, collected and translated by Charles F. Lummis, with piano accompaniments arranged by Arthur Farwell.—Some of these songs were recorded by Lummis and Farwell years ago, and are now offered to the general public. There are forewords by Lummis and Farwell, dated November, 1923, Los Angeles

The words of Alone are by Theodore Shaw. The music of it is smooth and flowing with a colorful accompaniment. The Conqueror is set to a poem by Hetty O'Haley, and is a broad musical expression of sunrise.

Edward Schuberth this year published two of Braine's songs: There's Maytime for Me Always in Your Eyes, words by Francis Taylor Long, and Wait 'Till Ter-morrow, poem by Frank Lebby Stanton. The first of these is of purely popular nature. The second is a humorous plantation ditty.

Arthur P. Schmidt published two compositions by Mr. Braine in 1929, If Love Should Come to Me, to words by Annelu Burns, and The Sea, a piano composition, being a musical expression of the famous words by Tennyson, "Break, break, break, On thy cold grey stones, O sea!" The song is a waltz and a good one. The piano composition is a brilliant study, first for the right hand, then for the left, rushing scales or broken chords expressing very faithfully the motion of the sea.

In this same year Oliver Ditson published a song entitled The Cherry Tree, with words by Ralph Culnan, of which the accompaniment is of a very unusual nature, being for the most part high up on the piano in two-part chords without bass. The effect is excellent.

And now, finally, in 1930, Arthur P. Schmidt has published a trio for two sopranos and alto entitled Song of the Robin, the words by R. B., R. B. being, of course, Robert Braine. It is a light, popular composition, with a simple melody and an accompaniment that occasionally reminds one of the song of the robin.

Sharlow for Cincinnati Opera

Myrna Sharlow has gone to Cincinnati for the summer, to fulfill another season's engagement as the prima donna dramatic soprano of the summer opera company in the Zoological Gardens. Miss Sharlow will sing the following roles at Cincinnati during the season: Leonora in Il Trovatore, Elizabeth

and Pasadena, California. These forewords are well worth reading, and give a clue to the actual meaning of these songs. The music will please people who like the Spanish folk song idiom.

Fifty Short Rhythmic Melodies for Violin (first position), by Joseph Goldstein (Schirmer's Scholastic Series, Vol. 227).—Each of the studies is brief and covers some particular rhythmic point. The editing is careful, details of bowing and fingering being given. The studies vary from quite easy to moderately difficult.

Ten Pedal Studies for the Organ, by Arthur Priest (Schirmer's Scholastic Series, Vol. 226).—These pedal studies are somewhat more musical than the majority of such things. They are, at the same time, widely varied, and cover the range of problems faced by the average organist.

Two Elf Stories for piano (first grade), by Lyda Averit Simmons.—They are entitled: Dancing in the Moonlight, and The Poor Shoemaker and the Elves. Both of them are effective teaching pieces, especially designed so as to introduce a variety of effects. The tunes are bright and likely to prove interesting to small children.

(White-Smith Publishing Company, Boston)

Ave Maria, an organ piece, by Gerald Rean.—The melody of this would seem to have been written to the words of the Ave Maria. The piece is dedicated to St. Mary's College, Notre Dame, Ind. It is a pleasingly developed tune with some figuration in the left hand, but otherwise without complexity. A very nice offertory for either Protestant or Catholic churches.

in Tannhauser, Aida in Aida, Margherita in Mefistofele, and Maddalena in Andrea Chenier.

Miss Sharlow will sing in Cincinnati until the middle of August when she will go to New York with her family, to establish herself in an apartment for the winter.

Her Cincinnati season makes it impossible for Myrna Sharlow to go to Italy this summer as she has been in the habit of doing.

W. Warren Shaw Notes

W. Warren Shaw, eminent vocal pedagogue of New York and Philadelphia, will again be at the University of Vermont at Burlington, Vt., this summer from July 7 to August 15, as director of the vocal department of the summer school.

Isabella Guthrie, soprano, pupil of Mr. Shaw, was soloist at a meeting of the Society of Arts and Letters at the New Century Drawing Room, Philadelphia, on May 26.

Mr. Shaw is the author of Authentic Voice Production, a book which, judging by the favorable reviews of eminent critics throughout the country, will prove a valuable contribution to the literature of vocal art.

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PRIZES and SCHOLARSHIPS

[The MUSICAL COURIER will endeavor to keep this department up to date, and to that end requests that all notices and prospectuses of musical prizes, contests and scholarships be sent to this office so as to be included. In all cases there will be published the address to which intending candidates should apply directly for detailed information. The MUSICAL COURIER cannot undertake to furnish any particulars beyond those published in this department, or to receive manuscripts or other matter intended for announced competitions.]

Joseph H. Bearns Prizes in Music—two prizes in musical composition offered annually by Columbia University. Address: Secretary of Columbia University, New York.

Columbia Phonograph Company—\$5,000 yearly prize to individual or institution for "the greatest service to the cause of music." (No prize was awarded in 1929). Address: Columbia Phonograph Company, 1819 Broadway, New York.

Elizabeth Sprague Coolidge Foundation Prizes—\$1,000 for a work of chamber music written for five wind instruments (flute, oboe, clarinet, bassoon, French horn), or for piano and four or five wind instruments; The Library of Congress Prize for \$500 for a suite or composition in similarly extended form for two pianos. First competition is open to composers of all nationalities, the second to American citizens. Address: Elizabeth Sprague Coolidge Foundation, the Division of Congress, Washington, D. C.

Eastman School of Music—contest for American-born composers. Address: Howard Hanson, Eastman School of Music, Rochester, N. Y.

Hollywood Bowl Association Composition Prize—\$1,000 for symphonic poem. Address: Hollywood Bowl Association, 6777 Hollywood Boulevard, Hollywood, Calif.

International Society for Contemporary Music, American Section—Modern chamber and orchestra music by American composers wanted for annual European Festival. Address: Frank Patterson, Chairman of Music Committee, 113 West 57th Street, New York.

League of Composers—Composers living in America are invited to submit new works for possible performance to the Executive Board of the League of Composers, 113 West 57th Street, New York.

The New Jersey Orchestra—Interested in compositions by American composers, with a view to performance during the season 1930-31. Before mailing scores, composers should address the Secretary, New Jersey Orchestra, 4 Central Avenue, Orange, N. J.

National Association of Harpists—\$1,000 for a composition for harp as solo instrument, with or without orchestra, or as a basis of a chamber music work. Address: National Association of Harpists, 315 West 79th Street, New York.

National Opera Club of America—\$1,000 for prepared opera singer knowing at least three roles. Address: National Opera Club of America, 1730 Broadway, New York.

Elkan Naumburg Musical Foundation—Plays for debuts of young musicians selected in open competition. Address: National Music League, Inc., 113 West 57th Street, New York.

Paderewski Prize Fund—Offers two prizes from time to time for native Americans and those born abroad of American parents. Address: Mrs. Elizabeth C. Allen, Secretary, 294 Huntington Avenue, Boston, Mass.

Schubert Memorial, Inc.—Arranges concert appearances for young artists of "outstanding talent." Address: Schubert Memorial, Inc., 1170 Fifth Avenue, New York.

Swift & Company Male Chorus Prize Competition—\$100 for male chorus. Address: D. A. Clippinger, 617-618 Kimball Bldg., Chicago.

National Federation of Music Clubs—National contest for student musicians and young artist musicians. Address: Mrs. Arthur H. Morse, 263 McGregor Avenue, Cincinnati, Ohio.

L. Bamberger & Company Music Scholarship—Scholarship at the Institute of Musical Art, 120 Claremont Avenue, New York. Address: Spaulding Frazer, Chairman of the Music Scholarships Committee, Box 198, Newark, N. J.

The John Simon Guggenheim Memorial Foundation Fellowships for Advanced Study Abroad. Address: Henry Allen Moe, Secretary, 2300 Pershing Square Building, New York.

Juilliard Musical Foundation—100 Fellowships awarded to American music students for study in singing, piano, violin, cello and composition. Address: Juilliard Musical Foundation, 49 East 52nd Street, New York.

Pulitzer Traveling Scholarship in Music (Columbia University)—Annual scholarship of \$1,500. Address: Columbia University, New York.

The Chicago Civic Opera—European scholarships. Contest closes September 20. Address: Chicago Civic Opera Company Association, Chicago, Ill.

Society for the Publication of American Music—Announces 1930-31 competition for publication of new chamber music works by American composers. Selects two or three works from the entries and pays for their

publication. Manuscripts should be sent to the secretary, Oscar Wagner, 49 East 52nd Street before October 15, 1930.

Chicago Musical College—Free scholarships as follows for the 1930-31 season: \$100,000 gift from anonymous friend of the College; income for six yearly scholarships. Beethoven and Chopin scholarships of \$1,000 each for pianists. Schubert and Verdi scholarships of \$1,000 each for singers. Paganini Scholarship of \$1,000 for violinists. MacDowell Scholarship of \$1,000 for composers. \$100,000 Oliver H. Ditson Endowment Fund, the income to be available for scholarships by September, 1931. Rudolph Ganz, Edward Collins and Carl D. Kinsey scholarships for pianists. Frantz Proschowski and Carl D. Kinsey Scholarships for vocalists. Carl D. Kinsey Scholarship for violinists. Carl D. Kinsey Scholarship in Dramatic Art and Expression. Beta Chapter of Phi Beta Sorority and Eta Chapter of Lambda Phi Delta Sorority scholarships of \$100 each for violinists (open to lady contestants only). Alpha Chapter of Sigma Alpha Phi Sorority Scholarship for preparatory piano department. Free scholarships with each advanced teacher and each junior preparatory teacher of the College. Partial scholarships with each teacher of the College. Applications must be received before September 1. Address: Chicago Musical College, 70 East Van Buren Street, Chicago, Ill.

Chicago Musical College—Free scholarships for the summer master school, 1930, with the following teachers: Percy Grainger, Alexander Raab, Edward Collins, Moissaye Boguslawski, André Skalski, Frantz Proschowski, Richard Hageman, Estelle Lieblich, Isaac Van Grove, Leon Sametini, Herman Devries, Victor Kuzdo, Max Fischel and Charles Demarest. For further information, address Chicago Musical College, 70 East Van Buren Street, Chicago, Ill.

Curtis Institute of Music—Scholarships. Address: Curtis Institute of Music, Philadelphia, Pa.

New York College of Music—A few scholarships for talented and worthy students. Address: Department Aid, New York College of Music, 114 East 85th Street, New York.

Gunn School of Music—Scholarships. Address: Gunn School of Music, 410 South Michigan Avenue, Chicago, Ill.

Rhea Silberta Presents Two Artists

In the series of recitals Rhea Silberta has been holding at her studios as the season closes, one of the most charming was given by Helen Wallace and Mary Lochrin on May 28.

The program opened with a duet from the Marriage of Figaro which went extremely well, after which Miss Lochrin, who possesses a lovely coloratura soprano voice, was heard in a Scotch folk song, Caller O'U, and three English numbers, given with vocal charm and interpretative finish. Later she increased the favorable impression made in Die Bekehrte (Stange), There Are Fairies at the Bottom of the Our Garden (Lehman), and Villanelle (Del Acqua), which revealed the range and flexibility of her voice.

Miss Wallace, likewise, reflected credit upon the teaching of Miss Silberta. She is the owner of a full, rich lyric soprano voice which she uses with taste. Heard in two groups of songs by Haydn, Reger, Franz, Strauss, Wolf, Hennessey, Rasbach, Dunhill, Terry and Silberta, the attractive young artist gave full play to her vocal and versatile interpretative gifts which won the entire appreciation of a large audience.

Weekly Concerts at Beacon Theater

Warner Bros. Beacon Theater announces the inauguration of a series of weekly concerts beginning Sunday, June 15. These concerts will be given each Sunday from 1 to 2 P. M., in conjunction with the regular film entertainment, by the Vitaphone Orchestra, an augmented organization of fifty pieces under the direction of Harold Levey.

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JOHN FRANCIS BYRNE RETURNS TO PARIS

"Good morning, Mr. Byrne. How does it feel to be back in Paris again after five months of New York?"

"Why don't you ask me what it felt like to be in New York again after twenty-two years in Paris? I'll tell you. I was Rip Van Winkle number two. During my absence in Europe, New York had altered more than Rip's Dutch village changed during his twenty-year sleep. The buildings were not only taller, but much more beautiful. In fact, it was the architecture, decorations, art in general and music in particular, which had developed so extraordinarily since I last saw New York."

"If I remember rightly, Rip Van Winkle's slumber was caused by drinking Holland gin from a flagon in the Kaatskill Mountains. I suppose you were..."

"Now don't start me off on prohibition," said John Byrne, interrupting my sentence. "I went to New York to teach singing and to study conditions in America. I can never be grateful enough to Mrs. Adolph Fedde—a former pupil of mine—who induced me to try a short season of five months in New York. Now I am almost sorry the season did not last five years."

"What! Give up Paris altogether?"
"Paris is of course delightful. But really, after New York, Paris is musically asleep. Perhaps this is only a dull season. Yet everybody in Europe knows about the marvelous perfection of the symphony orchestras in America, due of course to wealthy supporters of music who make it possible for the orchestras to rehearse as often and as long as necessary."

"How did you find musical conditions from a vocal point of view?"

"Wonderful! Simply wonderful. I saw the studios crowded and I met enthusiastic students everywhere. I was amazed at the high art and technical perfection of the a capella singing of the University students at the international competition organized by Mrs. Harriet Picknell. I do not know of any European organization superior to those col-

lege choirs. I also found much more attention paid to a better use of the language—better pronunciation, better grammar—than formerly. And the speaking voice is less harsh and brassy. These may seem small matters; but they indicate an upward trend in culture. And opera in English is what is coming in America. I heard some of the finest performances of opera while I was in New York, and they were all in English. Opera in English is bound to come. There are so many generous supporters of music in America. I refer to the wealthy patrons who make these performances possible."

"How do you intend to fill in your time till you return to New York and give up Paris?"

"I didn't say I meant to give up Paris," replied John Byrne. "I said I was planning to have another season in New York next year. Meanwhile I must get to work on my operatic schemes here. I intend to give Tosca and the Barber of Seville before this present summer season closes."

"Are you interested in opera for its own sake, or only because Jean de Reszke happened to start you in that direction?"

"I am interested in opera for its own sake," replied Mr. Byrne. "For what other form of music offers the vocalist a greater scope? And opera should be in the language of the people who hear it. The trouble is to find good translations; for most of the translated librettos are abominable, both as English and as a medium for singing. The translator pays no attention to the composer and puts his worst vowels and sibilants on the best notes very often."

"More than two hundred years ago Addison wrote ironically that Greek would be more acceptable than Italian, because fewer of the hearers understood Greek than Italian."

"I'll take your word for that," he answered; "but I shall give my operas in French in France. I hope to give them in English in America one of these days."

C. L.

Emma Otero Praised in Milwaukee

Emma Otero, youthful Cuban coloratura, recently gave a recital in Milwaukee, Minn., accompanied by Charles King, when the young singer not only captivated her public but the critics as well. The Milwaukee Sentinel stated:

"The voice is of exquisite timbre, of great range, the brilliance of the technic being faultless not only in the highly ornamented passages, but in a very lovely and steady middle voice legato. She has fine dramatic feeling, too, which was evidenced in the songs of her own country which she gave as encores, and in La Forge's beautiful Song of the Open. The young singer shows the utmost discretion, too, for in that big hall it would be easy to force her voice which, although it carries perfectly, is not large. But never was there even a suggestion of strain, except once when a high note in altissimo was caught right in the center, for one of the outstanding qualities of Otero's singing is its absolute center of pitch."

"In the most amazingly difficult cadenzas, such as that in the Shadow Song where there are innumerable measures of intervals sung unaccompanied, she returned to the key perfectly in tune, and anyone who has ever tried it knows how difficult that is even for the most highly trained voice. Her staccato singing is equal to the best, and her breath control so perfect as to be imperceptible."

"The audience warmed to her from the first and by the time the program was over, having heard many extras, it surged up front begging for more, until the little singer sat down at the piano and played her own accompaniments while she sang those haunting songs of Cuba, which it is her desire to make famous."

"Otero is a beautiful girl, with charm of manner and a way with her that bespeaks success; she has accomplished all that can be asked for in the brilliance of coloratura singing, and it is quite safe to predict that the next few years will find her also a splendid singer, for she is not apt to strain that lovely voice, so finely it is poised. It would be a joy to hear her in a theater where her mobile, expressive face could be seen, and the finer lights and shadows of her song more distinctly heard."

Perkins Pupil Gives Fine Recital

PITTSBURGH, PA.—An outstanding recital of the late season was that of Lyda Smith Flenner, soprano, and an artist pupil of Lyman Almy Perkins. Miss Flenner offered a meritorious program of balance and musical worth. Her opening group consisted of two Old English numbers and a Mozart aria, in which she disclosed consummate artistry. Then followed a German group of songs by Mendelssohn, Brahms and Richard Strauss, which were given an excellent rendition. In an aria from Dinorah Miss Flenner displayed splendid vocalism. She completed her varied program with French and English songs by Hahn, Cham-

nade, Fontenailles, Sjogren, Chadwick and Mrs. H. H. A. Beach. Gertrude Mersereau Long at the piano gave a fine performance of MacDowell's Etude de Concert in F sharp major.

R. L.

Fay Foster Pupil Entertains

On May 11 Edwin Hatfield entertained an interested group at the cosy studio of Fay Foster, his vocal teacher. As it was known that Mr. Hatfield had been pursuing his vocal studies only two seasons, more than usual interest was felt.

Mr. Hatfield's first and second group were composed of selections from the German and Italian classics, the third and last were in English.

Mr. Hatfield's diction in all three languages was unusually good, his tone sure and pleasing, and his bearing that of a stage veteran. He has a fine bass voice of unusual range, and his production is excellent. It is safe to say that all who heard him were pleasantly surprised. With time, Mr. Hatfield can certainly go far. The singer was assisted by his sister, Isabel Hatfield, who has sung several times in public this season. She sang and recited to music some charming Chinese poems, set to music by Fay Foster, the lyrics by Dr. Sum Nung-an-Young, who was present on this occasion.

Kipnis Singing in Opera in Europe

After an extremely busy season in America, singing with the Chicago Civic Opera Company and fulfilling concert engagements, Alexander Kipnis sailed for Berlin for engagements at the State Opera. During the week of May 20 he was heard in Paris in Tristan, Faust and Walkure, and during the entire month of June he will again be at the Berlin Opera. July 15 to August 15 will find him at Bayreuth, and thereafter he will again sing in Berlin. Among other roles there, he will appear as Ochs in Rosenkavalier, under the personal direction of Richard Strauss.

Owing to important concert engagements here before beginning his Chicago Opera season, Mr. Kipnis will return to America early in October to remain here for the entire season. In addition to concert and opera appearances, important festival engagements also are being booked for him.

Margaret Spots' Piano Recitals

Two piano recitals were given by the young American pianist, Margaret Spots, the week of May 12, at Hartley House and at Steinway Hall, New York, with identical programs. The young woman, who studied with Miss Chittenden, displayed assurance and accuracy in her rhythmic playing of a French suite (Bach). That she has poetic ideas and warmth was demonstrated in Chopin nocturnes and the spontaneous performance of Bourree Fantasque (Chabrier). Remarkable accuracy and always lovely tone permeated all she played, the program closing with works by moderns.

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KIPSDORF TENDERS ME A THREE-DAY BARBECUE AS A FOND FAREWELL

By Theodore Stearns.

It is difficult to associate a pork barbecue with the departure of a composer from a foreign land back to his own country, and yet it is precisely this combination that occurred recently in Germany. As a gesture of sentimental appreciation it was aimed as much at the stomach as it was at the heart and consequently was eminently practical. Food and good music sometimes go together of course, although there have been cases in history where only crust accompanied counterpoint. Chaliapin was paid for his performances in Russia with sacks of Soviet flour, for instance, while, on the other hand,

the policemen own radios, steam yachts, speakeasies, and know the difference between Toscanini and Max Schmeling."

Being the only Americans for thirty miles around, we had the field all to ourselves in that section of Germany and were looked upon as a part of the community from the Buergermeister down to the locomotive engineer on the narrow-gauge railroad, who was such a Wagner fan that he always blew his whistle in rhythm with the tympani motif of "Siegfried's Death"—TOOT. TOOT! too-o-oot, just like that—but let me tell you about that farewell village festival.



THE TAPROOM OF HALALI INN, NEAR DRESDEN, SAXONY.

From left to right: Willy Krause, Mayor of Kipsdorf; Werner, the piccolo (little bartender); Meister Oskar Thomann; Theodore Stearns, American composer, whose opera, *The Snowbird*, was produced in Dresden, under Fritz Busch.

Mozart and Schubert often composed some of their best works when facing an empty larder.

Now you may never have heard of the tiny village of Kipsdorf, hidden away in the Ore Mountains (Erzgebirge) over in Germany, on the border between Saxony and Bohemia. We have just left that amazing little hamlet after living there for two years, and we will never forget the impromptu barbecue, or schlachtfest, that was cooked up and attended by the entire population to speed our departure, and which lasted three days; nor the testimonial concert on the last night of all, by the Schmiedeberg Maennerchor; nor the incredible box built in the sawmill by the village stream to hold the two hundred pounds of my manuscript scores and orchestrations and which split asunder under the suspicious eyes of the New York Customs officials; nor the strains of that Kipsdorf Church Boys' Trombone Nonette, which serenaded us out of town to magic "Amerika where everybody is rich and even

While I was paying a last grocery bill a week before, the proprietor of the Halali Inn across the street beckoned to me. Now this Halali Inn in Kipsdorf is known to people like Richard Strauss, Elisabeth Rethberg, Fritz Busch, Curt Taucher, Erich Remarque, Dr. Waldemar Staegemann and other well-known artists, novelists, poets and playwrights, besides being the haunt of the Town Council, various visiting singing societies and a certain Herr Schmitt who comes down over the mountains on his skis in the wintertime with a box of live doves on his back which he sells as maybe and wrings their necks for poultry as fast as sales are made.

"We have clubbed together and purchased two valuable hogs," said the proprietor, "which next Friday will be slaughtered in honor of your departure, and you must not miss the ritual. Everybody is coming to the feast, and because various singing societies are expected to attend I have telephoned the Felsenkeller in Dresden to deliver an extra cargo of moxie." On second thought I don't think he said "moxie." However, no matter. It is all four hundred miles from here now, anyway. Not to be outdone in hospitality I scurried back to our Villa Idylle and finished a setting of the 121st Psalm on which I had been working, called the cantor and leading soprano for rehearsal and dedicated it to the village of Kipsdorf. It was sung the following Sunday in the church on the hill, during the second day of the schlachtfest.

Meanwhile the two votive offerings had arrived at the Halali in a motor car, and with despairing squeals had been translated into pork. By the following afternoon hot liver sausage, mashed peas and creamed sauerkraut WAS, and among other communicants the Teplitz Maennerchor from over the Bohemian border drove up to the inn, tired, jolly, hungry and thirsty. They were presently joined by Director Malke with his Schmiedeberg Maennerchor and because both societies had attended the Schubert Festival in Vienna two years before, reminiscences gave a musical touch to the rattling of knives and forks and clashing "Prosits!" The two-piece orchestra engaged for the dance was augmented by gramophone selections from Wagner and Johan Strauss, and when you have watched people dancing to the Venusberg music of "Tannhaeuser" you have seen something real novel.

Utterly unknown to the American tourist, Kipsdorf combines an energetic sophistication with an atmosphere of old song-and-story romance and that true neighborliness we used to read about in books. It is

(Continued on page 33)



HELEN SCOVILLE,

who, upon her return from a successful tour throughout six countries of Europe and also after an equally brilliant tour in this country in the South and Middle West, is summering in Connecticut. The pianist is photographed here in the Connecticut hills.

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ANNE ROSELLE'S NEW EUROPEAN TRIUMPHS

Soprano Electrifies Berlin as Aida at Staats Opera and Is Offered a Six Months' Contract—Home Coming at Budapest Opera Results in Ovation—Sings Many Roles in Dresden—Vienna, Too, Pays Her Tribute—Returning to America Soon.

Each season when Anne Roselle goes abroad to fulfill various engagements, news of her success floats back to this country in glowing terms. On February 29 Mme. Roselle sang Aida at the Staats Opera in Berlin with such electrifying results that she was offered a six months' contract.

On June 8 she closes another successful engagement at the Dresden Opera House, singing the leading roles in Turandot, Don Giovanni, Salome, Aida, Tosca, Madame Butterfly and Frau Ohne Schatten.

According to the Budapest press, where she also made guest appearances in opera, her success was likewise unanimous. Said the critic of the Ujasag: "Anne Roselle excelled in the role of Aida. Her melodically sonorous, dramatically powerful, refined and characteristic portrayal, which we enjoyed so many times, made again a deep impression."

"The storms of applause greeted her, and truly it was an unforgettable event—" said the critic of the Pester Lloyd in summing up his comment.

The Magyar Mirlap reviewer wrote: "This night her performance was more than excellent. Her radiant soprano is in very good condition; her cultured, artistic singing, colorful acting and expressive impersonation never failed to impress the audience which ceaselessly applauded her and expressed such undivided enthusiasm, that many times the open scenes were interrupted by the ovation."

According to the reviewer of Nemeti Ujasag, "the whole audience was under the spell of her magnificent soprano, which together with her dramatic acting achieved its climax by the great aria of the Nile port scene. Anne Roselle gives us, year by year, a more ripe, more noble, more precious artistic characterization, and her audience welcomed her with true enthusiasm and ceaseless applause and ovations. . . ."

Magyarsag commented: "This sparklingly talented, brilliant voiced, marvelous coloratura soprano, otherwise our compatriot, electrified not only her audience which almost tumbled in its enthusiasm, but really hypnotized her colleagues and made the whole ensemble do their utmost to show every latent brilliancy and create a congenial atmosphere for the art of this remarkable woman. Truly, Anne Roselle is our foremost Hungarian dramatic soprano. Her magically emotional singing is really heart-rending. She sings with great gusto and joy, and her culture, her instinctively perfect and artistic characterization—in itself the perfection—her well balanced excellent technic in all octaves, especially her rich, colorful voice, makes her greater than all our other sopranos. We direct the attention of the management of our opera to do everything possible to win back this exceptionally talented artist to the Hungarian music culture."

"Her voice carries itself with such dynamic force, with such glorious brilliancy, that we seldom think," said the critic of the Pesti Hirlap, "that even her talent might have its limitations too."

Particularly fine was the comment of Pesti Napl: "If in some miraculous ways we could collect all our emigrant artists and singers, and make them appear on one stage together with our exceptional geniuses at home, what a mighty music festival we could command! But even in this sensational ensemble, one of the most distinguished places would be given to Anne Roselle. There is cause that this phenomenal opera singer has achieved such a success on the most fastidious opera stages of Europe and America. Anne Roselle's singing truly gives rare pleasure. And the enjoyment is undis-

turbed, because her art has solid foundations. With her, no accidents can happen, never a failure, a stumbling in technic or stage. The voice culture of our guest artist is the most balanced, most equalized not only in the technicalities of singing, but in the highest musical sense too. Her warm toned, high flying, glorious voice, which carries and re-

Napl said in part: "Seldom do we see so harmonious, satisfying and uniformly built a production as would compare with Anne Roselle's interpretation. We wonder at the ripeness of the talent of this extraordinary singer, her poise, her remarkable security (which is the natural consequence of her rich, detailedly worked-out voice technic),



ANNE ROSELLE

sounds the most secret emotional vibrations of the part, her pearly scales, her fluid, velvety singing has a plasticity rarely attained. . . . What a loss that this great artist is only a guest in her own country. Our opera house must do everything to get back at least the greatest figures, the representatives of the highest musical culture, like Anne Roselle, to our musical life. She was the center of the most enthusiastic 'home calling' ovations by the public of the city theater yesterday."

Of her Tosca performance, the critics were likewise florid in their comments. The Pesti

the noble velvety tones of her voice, her colorful variations, the dramatic power of her acting, and her unerring stage instinct, together with a higher musical understanding, which so remarkably elevates her about the prima donnas who sing only with voice. Anne Roselle is truly more than a big opera star. She is a genuine artist and a true woman. Her brilliant and sonorous voice is only an instrument, with which to express a great personality."

The Pesti Hirlap called her portrayal "truly noble and cultured," adding that "her art achieved a new victory. Perhaps the

greatest Tosca role ever achieved. We anxiously await her in other roles."

The middle of April, Mme. Roselle made some guest appearances in Vienna. The Neue Freie Presse said: "Here is an ideal Aida, charming and seductive in appearance, action, voice and vocal art. She is always ingratiating, whether in dramatic, plaintive, passionate or tragic episodes. Her high notes ring out as clear as crystal, but always sympathetic, as we previously noted in her Turandot and Madame Butterfly. Her breath control and evenness of scale make possible the most refined phrasing, perfect taste and always genuinely dramatic; her style of singing might be said to be between the German and Italian. She portrays Aida's sufferings with tender expressiveness, always maintaining a beautiful, subtle melodic line. In the Nile aria she astounded with her remarkable and subtle vocal technic. She is an artist of the rarest quality, whose singing warms the heart and charms without dazzling. What an acquisition she would be to our regular ensemble."

The New Journal said: "It is a long time since we heard a finer Aida." Die Stunde called her portrayal "a magnificent achievement." The Allgemeine Zeitung said: "The Aida of Anne Roselle was an artistic success. The noble, highly dramatic soprano voice is perfectly schooled in the Italian method, and shows overpoweringly beautiful chest tones and enchantingly pure head tones."

Mme. Roselle will return on the Bremen on June 11.

Alabama F. of M. C. Elects Officers

BIRMINGHAM, ALA.—At the fourteenth annual convention of the Alabama Federation of Music Clubs, held in Montgomery, the following officers were elected to serve the ensuing year: Mrs. M. Wade Carlisle, Roanoke, president; Mrs. James F. Alston, Tuscaloosa, vice-president; Mrs. H. O. Troupe, Decatur, recording secretary; Mrs. John Carlisle, Roanoke, corresponding secretary; Mrs. R. C. Woodson, Birmingham, treasurer; Polly Gibbs, Montevallo, editor and historian; Mrs. S. E. Washburn, Bolling, auditor.

District presidents elected were: (First) Mrs. J. B. Bailes, Florence; (Second) Mrs. E. T. Rice, Birmingham; (Third) Mary Graham, Selma; (Fourth) Mrs. Ralph Donor, Auburn; (Fifth) Maggie Mae Robinson, Andalusia; (Sixth) J. Clarendon McClyre, Mobile; (Seventh) Mrs. W. J. Dunn, Anniston.

Officers of the National Federation who attended this convention were: Lillian Birmingham, chairman of Music in Religious Education; Grace Mabey, Helen Harrison Mills, and Mrs. George Houston Davis.

The following resolution was proposed and adopted: "Resolved: that the Alabama Federation of Music Clubs pledges its cooperation with the Alabama State Department of Archives and History in an effort to bring together a representative collection of music written by Alabamians for preservation in the archives of the State." A. G.

Inez Barbour to Sing in Japan

Inez Barbour, soprano, will make a tour of Japan in the early fall, singing a series of recitals beginning in Tokyo, after her appearance as soloist with the New Symphony Orchestra.

Her programs will be just as distinctive and fastidiously chosen as is always the case for her song recitals in New York, and will include classic and modern groups, as well as several American compositions.

It is understood that the Japanese are interested only in serious programs of a high order, and no American singer is better fitted to introduce her own distinguished type of program to a foreign public than Inez Barbour.

She and her husband, Dr. Henry Hadley will sail in the early summer.

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tion for which Mr. Becker is noted, and were, in the order of their appearance, Henrietta Press, Lillian and Blanche Rubel, Mary Cavicchi, Samuel Diamond, Harris Paykin, Katherine Lange, Etta Beigel and Beatrice Alterbaum. In several concertos Johanna A. Arnold, accompanist, was at a second piano.

The British Association of the Society of Friends of the Roerich Museum held its inaugural program at Roerich Museum in New York on May 8, with Percy Such, president of the Association, presiding. A musical program was furnished by the choirs of the New Jersey College for Women, J. Earle Newton, conductor; a string quartet, composed of James Levey, Helen Teschner Tas, Emanuel Gordon and Percy Such; Amy Evans, Fraser Gange, Katherine Bacon, and Mr. and Mrs. Justin Williams.

Charles M. Courboin, well known organist, vice-president of the Welte-Tripp Organ Co., was in an automobile accident the evening before giving a recital in Boston; bandaged, with surgical tape on both hands, he nevertheless gave his program of Bach, Franck and Widor.

Mary Craig was heard by Studio Guild members recently, and just before that as Eurydice in Orpheus in East Orange; April 30 she sang Faust excerpts in New York, May 2 was soloist with the Tenafly Glee Club, May 4 appeared in The Creation in Albany, where the Knickerbocker Press said she was "the most satisfying soprano heard in oratorio."

Jacob Mestechkin's program for his last remaining violin recital, scheduled for June 25, contains most interesting works, solos, sonatas and ensemble numbers providing varied music. Johanna Arnold and Elfrida Bos-Mestechkin are the pianists. The first of this series was given on May 14 and the second on June 5.

The Rubinstein Club's annual meeting was held at the Hotel Plaza, New York. Minutes were read by Mrs. Alexander H. Candlish, and reports for the year were rendered by Mary Jordan Baker. The election of five directors resulted as follows: Mesdames G. P. Benjamin, Walter G. Gump, Emma Patterson, W. H. Van Tassel, and Gustave Gordon Schick. Mrs. John T. Walsh is chairman of press.

Earl Truxell appeared before the Kiwanis Club of Pittsburgh, Pa., on May 15, in a performance of the Schumann quintet. That same evening he played a two-piano program with Aneurin Bodycombe at the Y. M. C. A. of East Liberty, Pa.

Kipsdorf Tenders Me a Three-Day Barbecue

(Continued from page 31)

perched in a picturesque valley which winds importantly up to Tin Forest, between Saxony and Bohemia. Owing to the fact that this section of the country was the mediaeval battleground for six or seven different races, and because its minstrels and craftsmen sought their inspiration in other lands, it has today no distinctly characteristic song and folk lore of its own. Its gnomes and fairies are borrowed from adjacent Bohemia and Bavaria; the touch of abandon in its dances is inherited from the Hungarian and the Pole, and a frequent wistful tenderness in some of its music may be traced to both the Italian and the Scandinavian. Even the Erzgebirge churches are architecturally Swiss rather than Germanic. For these reasons this little-known region of deep valleys and lofty, pine-clad hills is really a miniature melting pot of many races; full of composite romance, unforced charm and a tolerance and intolerance in thought and speech that is almost American.

Well, that three-days' schlachtfest finally drew to its close. The farewell impromptu concert was eked out with four-hand selections from the "Fledermaus" played by the assistant postmaster and his wife on a piano that was built after Noah's Ark stranded on Ararat, and later, in the fading starlight, the two Maennerchors sang "Must I then, must I then, go away from the Town" and the flow of pork chops, applesauce, coffee cakes and brimming beakers was over. Late the following afternoon we were formally escorted to the autobus for Dresden by the mayor and the town council and residents whom local party politics had estranged. These, however, now shook hands in the sentimental torment of bidding farewell to a mutual friend, thereby closing a schism of several years standing. The Kipsdorf Trombone Choir played "Stars and Stripes Forever" and "Ach, wie ist's moeglich dann"; handkerchiefs waved, the gears meshed and the bus slipped down the friendly valley beneath a sickle moon.

Harriet Cohen Coming to America

Harriet Cohen, English pianist, has been invited by Mrs. E. S. Coolidge to participate in the Chamber Music Festivals to be held in Chicago and at the Library of Congress next October. Other engagements for Miss Cohen are being arranged through Richard Copley's office. Her New York recital will be given on November 12.

OBITUARY

ROBERT LLOYD

News comes from San Francisco of the recent death of Robert Lloyd, well known concert singer and vocal teacher. Mr. Lloyd died at the home of his nephew, Howard Madden, in Alameda.

The deceased was born in England and came out to Canada in the 80's; he was secretary to the Montreal Amateur Athletic Association from 1886 to 1888. Then he settled in California, where he organized and conducted glee clubs and other choral bodies. He invented a system for the cure of stammering, and published a treatise on the subject. In 1917 he accepted Lee Hamner's invitation to become a song leader and was sent to Fort Niagara, Dix, Plattsburgh, Merritt and Lewis, successively. At the time of his death he was active in the Rahmes Temple, where he organized and conducted the chanters' chorus for several years.

GUENTHER KIESEWETTER

Funeral services were held on Monday evening for Guenther Kiewewetter, composer and retired teacher of music, who died at St. Luke's Hospital, New York, on May 31. Mr. Kiewewetter was seventy-one years of age. The deceased was born in Oberweisbach, Thuringia, Germany, and came to this country in 1886. He afterwards returned to Germany and completed his studies under Brahms, von Bülow, Reinecke and Reinberger. He was a graduate of the Leipzig and Dresden conservatories. His best known work, a light opera, entitled The Barber of Hutzelbach, was composed in 1879. Numerous songs, piano pieces, marches, orchestral overtures and choral numbers are among his compositions. He leaves uncompleted a concerto which he was writing for the Berlin Philharmonic Orchestra.

Mr. Kiewewetter taught harmony at the New York Institute of Music, before which he was a teacher at the Grand Conservatory of Music. As a conductor, he led the Arion Society of Brooklyn and the Teutonia Liederkranz of Buffalo. He was unmarried and leaves no close relatives.

HENRY A. LANG

Henry Albert Lang, noted composer, pianist and teacher, died at his home in Philadelphia on May 27 of pneumonia. Mr. Lang's

compositions are internationally known, having been widely performed in Europe as well as in this country. In fact his reputation was first won in Europe. Although born in this country, in New Orleans in 1854, he went to Stuttgart where he studied with some of the greatest teachers of that day, later making numerous concert tours with some of the most famous artists of that time. In 1882 he won first prize for a sonata for violoncello and piano, and since then much of his music has been performed in the large musical centers of Europe and America. His works include symphonies or suites for orchestra, a violin concerto, a serenade for cello, a fantasy for piano and orchestra, and numerous smaller compositions. Many of his compositions have been played by leading orchestras, such as the Minneapolis, Chicago and Philadelphia orchestras, the latter organization having performed Fantasies of a Poet, a symphonic poem in four parts, adjudged one of his finest works, in 1913 and again in 1914. Many of his works have been awarded prizes.

Mr. Lang is survived by his wife, two daughters, Mrs. Harper Gibson and Mrs. William Hobson, and four grandchildren.

GEORGE M. GREENE

George Myron Greene, for many years a singing teacher in New York, and one of the founders of the Metropolitan College of Music, died at his home, 124 West Seventy-second Street, on May 26.

The deceased was born in Holyoke, Mass., in 1849 and taught in New England before settling in New York. In 1891, in company with his late brother, Herbert Wilbur Greene, Dudley Buck and others, he founded the Metropolitan College of Music, which later became affiliated with the University of the State of New York. Mr. Greene was also one of the founders of the American Guild of Organists, and officiated for many years as organist of the old Broadway Tabernacle. He is survived by a son, Col. M. E. Brewster-Greene, of Holbrook, Ariz., and a grandson, George Myron Greene, a student at Annapolis Naval Academy.

LILLIAN BELLE CLARKE

Lillian Belle Clarke, wife of Herbert L. Clarke, director of the Long Beach Municipal Band, passed away at a local hospital, May 18, following an automobile accident.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

Music in the Springfield (Ill.) Schools

By Frances Chatburn, Supervisor

In the building of any department, specialization plays an integral part. This is particularly true in music. Up to a certain point a diversity of music subjects can be handled by one person, who makes himself more or less a jack-of-all-trades. Beyond that point there must be instruction by specialists in the various fields, but all kept under one head to insure balance, adjustment and cooperation.

The public school system of Springfield, Ill., found itself at such a point a few years ago and determined to add to its music staff the best available people as instructors in specific fields. One by one new features were added, class piano, grade school instrumental ensemble, junior bands, orchestras and glee clubs in the high schools, and finally competent instruction of violin and wind instruments in classes.

While the instrumental field has been particularly stressed, because it was the weak point in the course of study, the voice instruction has not suffered. It has received for a number of years major consideration in the grades, being taught by special teachers of music in each school. It did need vitalization in the high school, and this has been accomplished to a fine degree. Interest was stirred by means of opera production, but was held by the fact that under the handling of efficient instructors a real love and appreciation of the beautiful was resulting. The high point was reached when, students and instructors alike bemoaning the time taken from the study of fine music to produce an opera, ninety students enrolled for advanced a capella chorus to meet on school time and the opera was given by an opera club, all rehearsing done outside of school hours.

At present every child in the grade schools has a minimum of eighty minutes of voice music per week, has the opportunity to receive instruction free of charge on a wind instrument or may enter a violin or piano class at a very small cost. Orchestras have been organized in practically every building and special choruses are an extra activity. In order to show the city what type of work is being done, an instrumental festival, in which all children in the grade orchestras, bands and violin classes participate, is held in the late spring. The piano classes also hold a contest and demonstration. Each year concerts are arranged at which the only attendants are grade school children.

In the high school all freshmen and sophomores must register for chorus, which meets alternately with gymnasium for seventy minute periods. In case the child plays an instrument he may substitute junior band or orchestra for chorus. The chorus classes are not for singing alone but offer an explicit course in appreciation. The sophomores give each winter the Christmas Vesper Service, assisted by their own glee club. The freshmen give a spring cantata, presenting, also, their glee club. On recommendation of the sophomore chorus teachers a child may be admitted to the Junior a capella chorus. While not a requirement, he stands a better chance of being accepted if he has had training on some instrument. This chorus now numbers one hundred and twenty, all but eleven having studied piano or violin for two or more years.

Into the advanced a capella chorus, band or orchestra, students are promoted on merit. These classes meet five days a week, seventy minutes per day, and are so-called "solids,"

receiving full credit toward graduation. The second semester of 1929-30 students elected advanced chorus; the advanced band numbered seventy-six and the advanced orchestra eighty.

In contests we have won our share of trophies. We like to win, but we consider that we have gained by entering and doing our best whether we carry home a cup or not. Springfield inaugurated the "Big 12" music contest (twelve high schools having an enrollment of five hundred or more within the radius of one hundred miles) and has taken sweepstakes several years.

With a superintendent and high school principal very sympathetic to music, with a well trained and specialized faculty willing to cooperate to insure potential advancement, there is no reason why Springfield should not eventually be a leader in all music activities.

Glenn H. Woods a Rochester Visitor

Glenn H. Woods, director of music in the public schools of Oakland, Cal., was in Rochester (New York) recently observing the music work in several elementary schools. He saw the work straight through the senior high schools and the Saturday morning classes in Monroe Junior-Senior High School, where pupils from all over the city receive instruction under school of music plan of organization. In 1922, Mr. Woods made a music survey of California, the first state-wide survey of the kind ever made.

Of his work in Oakland, Mr. Woods said that city was the first in the United States in which a large appropriation for music instruction was made by a board of education. Oakland, he said, with a population of about 325,000, has fifteen junior high schools and seven senior high schools. The average enrollment in these schools is 1,500. Twenty-two music teachers are employed in the junior high schools and fourteen in the senior highs. These are instructors in vocal music, and are in addition to twenty-two special teachers of instrumental music employed for instruction in elementary, junior high, and senior high schools. Besides these, there are twenty-two piano teachers, not paid by the Board, but by small fees paid by the children. Five thousand children are under music instruction in the schools, and the teaching is given individually and by groups as the need may be. All instruction is given during the regular school hours, and is a part of the curriculum.

Music Contest at University of Minnesota

More than 1,000 high school students from all parts of Minnesota took part in the annual State School Music contest conducted on the University of Minnesota Campus, May 15, 16 and 17. Practice sheets showing all pieces of music in which contestants must be prepared were sent out to high schools and arrangements made for the fourteen district eliminations in the fourteen towns designated as district centers. These included Duluth, Moorhead, St. Cloud, St. Paul, Northfield, Morris, Montevideo, Minneapolis, Slayton, Chisholm and one or two others.

Prof. Zelter, director of the contest this year, to emphasize the music festival aspect of the meeting, along with the competition, set aside Friday afternoon and evening. The grouped high school bands gave a mammoth outdoor concert on the steps of the Northrop Memorial Auditorium in the afternoon. At night the choruses sang in the same building, the program being rounded out by the University Singers, with the Central High School Orchestra of Minneapolis playing accompaniments. Prof. Earl Killeen directed the choral program. An improved system of receiving the guest musicians and of conducting them to places of interest on the campus was worked out.

The music contest was started five years ago by Irving W. Jones, who conducted it until a year ago, when he went to Idaho as assistant to the president of the university.

Minnesota Schools Broadcast

High School students in every section of Minnesota have been participating in a new series of educational programs sponsored jointly by KSTP and WLB, University of Minnesota station, and broadcast from KSTP at 6.45 p. m. each Monday. The new series was broadcast in connection with the sixth annual high school music contest, con-

ducted in fourteen districts and concluding in a three-day festival at the university, starting May 15. At that time, approximately 1400 students competed for final honors.

The opening program featured Olive Griebenow, soprano, winner of the state music contest in 1927, in a group of vocal solos, and an introductory talk by Thomas A. H. Teeter, director of the general extension division of the university outlining the history of the contest. Otto S. Zelter was in charge of the contest.

The purpose of the new program, according to Robert Orth, manager of WLB, was not only to provide entertainment but for the greater part to aid high school music students in preparing for the music contest. City superintendents in every section of the state were notified of the radio program by Prof. Zelter and planned music forums to listen to the broadcast.

Selections featured on the air each week were the test compositions which students had to sing to qualify for the contest. Many of the state winners of past years are enrolled at the university, and have been soloists for the programs. Other groups on the campus, such as the band and the University Singers, also were featured. Various soloists both in the band and in the choral group appeared during the series.

News From the Field

CALIFORNIA

Woodland.—Nearly 200 Woodland high and grammar school musicians, under the direction of Frank C. McReynolds, instructor of the bands and orchestras of the two schools, participated in the third annual band and orchestra contest, sponsored by the Sacramento Valley Festival Association. The purpose of the contest was to determine the relative standing of each organization in anticipation of the state competition held in Sacramento later. More than twenty schools from the nine counties comprising the central California district took part in the program. Last year the Princeton High School won first place in the class B competition, which included Woodland and other schools, having an attendance between 250 and 600 pupils, and competed again this year.

IOWA

Des Moines.—The high schools in Des Moines won several firsts and three seconds in sixteen all-state musical contests. The instruments used included the bassoon, violin, cello, trombone, cornet, flute, tuba and piano. Singers and stringed quartets also participated. A number of years ago, high school students in Iowa rarely played more than the piano or violin. School children showed little interest in any form of music. Singing in school was frowned upon by boys who were a part of "the gang" of the neighborhood. The exact cause of the great change may be difficult to name. The music over the radio may have had something to do with the extensive interest in music throughout Iowa.

MASSACHUSETTS

New Bedford.—The junior and senior orchestras of the New Bedford school department gave an excellent program in the auditorium. The members of both orchestras proved to be extremely capable and the program as well arranged. Kenneth C. Park was conductor of the junior orchestra and Clarence W. Arey, supervisor of instrumental music, was conductor of the senior orchestra.

Waltham.—With band entries received from school organizations throughout the State, in registrations listed for the May 17 Music Festival, came a request for parade entry of the Pepperell Junior Band, which was not permitted to take part in the contests because of the fact that its membership includes persons who are not school pupils. The organization, of which Chester W. Shattuck is secretary, is one of several which asked permission to enter the parade without taking part in the contests. The young musicians, including non-school players and Pepperell grammar school boys, was organized two years ago.

The Watertown High School Band also asked to enter the parade without taking part in contests. The organization, led by Arnold L. Chick, made its first appearance at the time of the state meet here this year.

Organizations entered were: Ludlow High School Orchestra, Ludlow, Mass.; Norwood Senior High School Orchestra, Norwood, Mass.; Howe High School Orchestra, Billerica, Mass.; Ludlow School Band, Ludlow,



The Advanced Band, George W. Patrick, director.



Advanced Orchestra, Ruth Saulman, director.



Senior Glee Club, E. Carl Lundgren, director.

Mass.; Thayer Academy Band, South Braintree, Mass.; Farm and Trades School Band, Boston, Mass., and Brockton High School Band. Engraved seals purchased in large quantities by the festival committee were used in mailing, in order that the May 17 event might be advertised throughout the state. The local committee assembled prizes and other material for awards.

MICHIGAN

Saginaw.—The music department of Arthur Hill High School presented an operetta, *Tulip Time*, by Geoffrey F. Morgan and Frederick G. Johnson, in the auditorium of the South Intermediate school. The cast had been at work on the play for several weeks and a pleasing presentation resulted.

NEW JERSEY

Plainfield.—Plainfield public school bands participated in an elimination contest and music festival all their own recently when bands of the High, Maxson, Hubbard and Evergreen Schools played in a program in Plainfield High School Auditorium, to determine which of the grammar school groups should represent Plainfield in the grammar school division of the State Band Contest held in New Brunswick on May 2 and 3.

Plainfield High School band, which won first place in its class last year, entered the high school class this year. The grammar schools were represented by two bands, one classed as a junior high school unit and the other as a strictly grammar school organization. The Evergreen School band may readily be called a junior high school unit as ninth grade pupils are enrolled.

The Plainfield High School band has sixty members, the Evergreen has sixty-five players; the Hubbard forty-seven; and the Maxson has thirty-seven members. Jay W. Fay is director of the High School band; Clarence Andrews is leader of the Hubbard and Evergreen units; and Charles Predmore is conductor of the Maxson band.

Jay W. Fay is director of music in the Plainfield public schools. About 200 youthful musicians participated on the program.

Each band played a march and the *Atila* overture and one other number. The grammar school units played their numbers first and the High School group next.

The composite band which represented the Plainfield schools in New York in a music festival played two numbers.

Pensauken.—Many witnessed the performance of *Princess Chrysanthemum*, Japanese operetta, presented by the pupils of the Pensauken Junior High School, North Merchantville. The operetta was staged in the auditorium of the school under the direction of Elsie Mecaskie, instructor of music, and Benjamin Hetherington. The scenery was built and painted, the costumes were made, and lighting and stage effects achieved by the students under the supervision of the school faculty. Seventy-five boys and girls were in the cast.

NEW YORK

Lockport.—The Lockport High School band of seventy pieces, three times winner of the New York State high school band championship, under the direction of Charles R. Barone, faculty band leader, broadcasted a half hour program recently from station WMAK, Buffalo.

Staten Island.—The Curtis High School orchestra performed another of its good turns by giving a concert at the Seaview Farm Colony recently. The students went directly from school in a bus piloted by the able Charley Schaumburg. On their arrival at the Colony, the orchestra was heartily greeted by the inmates. The program was very well received. It consisted of: Selections from the Red Mill operetta, intermezzo from the *L'Arlesienne* Suite, Raymond Overture, After Sunset, Hungarian March (Rackoczy), and High School Cadets March. When the program was over the Colony residents gave three cheers for the orchestra. This was the second of a series of annual concerts to be given by the orchestra at the Farm Colony.

PENNSYLVANIA

Bethlehem.—The orchestra of Liberty High School, directed by Joseph Ricapito, gave its annual concert in the school's auditorium. It presented as a special feature Newhart's Piano Quartet of this city, which played Bach's Concerto in A Minor. The orchestra accompanied. Four pianos were used by the quartet in its presentation of the Bach number.

SOUTH DAKOTA

Bowdle.—Arrangements have just been completed to have the local high school band play one or two weekly concerts throughout the coming summer. Mr. Askegaard, the present band leader, has been engaged for the season, and everyone is enthusiastic over the coming concerts. The Bowdle junior band was organized two years ago and now comprises forty-three members. Through a series of entertainments at the high school, sufficient money has been raised to completely equip the band with uniforms. Realization that a band means a great deal to liven up a small town and create more civic unity and pride, has prompted the Lions Club to sponsor this undertaking.

TEXAS

Houston.—The orchestra of Sam Houston High School played in the mass high school band concert at City Auditorium on May 9. Helen D. Kidder is the director.

VERMONT

Rutland.—The new high school building here has been completed and alterations and improvements have been made in the intermediate school which have contributed greatly to the comfort and interest of those who are studying music. Last fall an orchestra of sixty pieces and the high school band of sixty-four pieces including bugle corps were organized by Mr. Frank C. Phillips who was the music director until a few weeks ago. A girls' glee club has recently been formed by Dorothy Howlepp. In connection with the music work in the Rutland schools the installation of radio equipment has enabled the students to profit by the Friday morning broadcasts of Walter Damrosch. It is also of interest to note that a violin quartet has been organized in the intermediate school playing unaccompanied music without the assistance of a conductor. Unaccompanied work by small groups of wind instruments, combination of wind and strings, have also been interesting phases of the work in Rutland.

Music Organizations in Louisiana

Eighty students belonging to musical organizations on Louisiana State university campus last month participated in one of the most extensive tours ever undertaken by University units, covering almost the entire state and a section of Mississippi. Dr. W. H. Stopher is head of the L. S. U. music department.


The L. S. U. Glee Club, with thirty members, the Girls' Choral Club, with thirty members, and the L. S. U. Orchestra, numbering twenty pieces, left the campus May 3. Each organization traveled in a separate chartered bus and the three groups came together in the evenings to present the oratorio *Elijah*.

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EXPRESSIONS

The Westchester County Music Festival and What It Means as Typifying the Great Revival in Community Music Enterprises All Over the Country—An Unseen Selling Force for the Piano and Other Musical Instruments

A well known advertising man from the Pacific Coast said the other day, talking about an advertising campaign, that the idea embodied in his plan was to "scratch the buying soil in the rural districts." This was said to a piano man.

The present writer was asked his opinion of this "scratching" the rural districts and getting at the small towns and farmers. To this was made the reply that "scratching" had been going on in music for some time, and that now was returns coming, not probably appreciable to the selling of pianos, yet the "scratching" was going on, seed had been planted in many districts throughout the country, and this by the people themselves, without the aid of the piano men of the piano business.

When asked to show what this meant, the first illustration was given of the dedication of the great auditorium at Westchester County, New York, with a Music Festival that was the result of music "scratching" inaugurated a few years ago through the recreational efforts manifested in the establishment of playgrounds throughout the great territory covered by Westchester County.

That musical fire was kindled through the playground or recreational work carried on by Mrs. Chester G. Marsh. It was an effort to give to the playground patrons something to do during the winter months when outdoor recreation was impossible, and was started by inaugurating choral societies, bringing together the people living in the outlying districts that had no recreation during the cold months when the fireside became monotonous.

"Scratching" the Surface

Those first efforts, the first "scratching," was followed from the little settlements to the larger cities in Westchester County taking up the work, and soon there was inaugurated an annual music festival that had for its first festival the bringing of those different choral units together at White Plains, and this given in a circus tent holding seven thousand, the choral units numbering over two thousand, with the Damrosch Orchestra, Walter Damrosch director, and soloists from the Metropolitan Opera Company.

To carry out this ambitious music festival provision had to be made for a deficit that run into something like \$10,000. This deficit was paid by Mrs. Eugene Meyer, who has since that time helped in every way in the bringing of the Westchester County Music Festival to its present dedication of the great auditorium, seating seven thousand with stage room for 2,500 singers and an orchestra pit that will give room for a hundred or more musicians.

All this has been done within a comparatively very short time. The circus tent now will be abandoned. The Westchester Music Festival is a permanent thing, and will, in the opinion of the writer, become an institution that will become known the world over. It is not a far cry from that kindling of the little music fires in the remote rural districts of the county, to the bringing together something like 2,500 singers to the present annual festival. The work has been taken up by the people with an enthusiasm that has created a great music fire that will live always, for the people love to sing, they will sing if given the opportunity, and this in itself is a demonstration of "scratching" in a musical way that is spreading the country over.

Financial Aid Offered

Without the furnishing of the materials necessary for the keeping of that fire burning, meaning thereby the financing of the Music Festival, this could not be done. The people must be given the opportunity.

There now is in Westchester County evidence of what made Europe so musical in its choral singing, and the which permeates all races. The necessary "scratching" is obtained by the support of those who are able to back the efforts of those with the will to do the work.

The auditorium at White Plains is something for all America to be proud of, and will become one of the outstanding illustrations of how musical the people of this country are if only there are those opportunities presented that will give those inclined to music to answer the call of music. All this is evidence of the power of music.

There are many who can not play a musical instrument, but there are a great many who can sing, or want to sing. People lack only the opportunity to learn to sing. Westchester County has benefited by this great movement started in a small way, the kindling the desire of the people to give expression to their inclinations to sing. The playground work was inaugurated in Westchester County by Mrs. Marsh, who took up the kindling of the music fire without probably realizing that within a comparatively short time the people would accept the aid offered by those people of wealth in the big New York county, and accepted it with a good will that brings together each year more than two thousand singers from all parts of the county, and outside New York City. It was, however, New York people that had homes in Westchester County that gave and assisted in the work started by the little fire in a little community by the Recreation Association.

Piano Men Not Interested

Those in the piano business, however, did not seem to realize that this was a great foundation for piano selling, yet there are big houses in New York City that have obtained great business through this musical movement. An incident of this is in the giving to the new auditorium a great pipe organ by Mrs. Eugene Mayer that cost \$75,000. Piano men have not, as far as the writer knows, given this movement much in the way of assistance, in fact they have viewed the movement with closed eyes, yet there is that "scratching" accomplished the Far West advertising man talked about as applied to piano and musical instruments.

Real estate, however, has benefited, and if real estate has benefited that means more homes, and more homes mean more potential piano prospects, which will come along to the piano men as time goes by and the "scratching," like unto the musical fire kindled in so small a way in Westchester County, N. Y., will spread, and is spreading, for Westchester's musical demonstration is starting other communities throughout the country to spread the choral societies in even the small hamlets where there is little interest outside the movies.

To sing is natural with most individuals, and if only this inclination is fostered or aided as was the Westchester movement, soon there will accrue to each community that uplift which means much.

Some Real Results

To show just what this recreation has accomplished would fill a large book, but the advancement in real estate values, the drawing people from the crowded districts of New York City, is expressed by William M. Ward, a leader in all that has to do with Westchester County, and who has given his support to the recreational work in a way that has brought into open offering to the people playgrounds that are unsurpassed anywhere in the world. Mr. Ward gave his support to all that was started when the choral

music fire was kindled, and helped in every way to bring the taxpayers to understand the necessity of music for the welfare of the county.

Mr. Ward gave expression to his own visualization as to the future with the statement that he "saw county realty values being increased by public musical instruction." Mr. Ward further said, "in ten years we will have ten thousand children playing on musical instruments, with the spiritual awakening which that means. No one can be very bad if you make him sing. By this very reasonable human thing Westchester realty values will be swelled."

Mr. Ward did not give the real advance in real advance in real estate values in Westchester County since the music fire was kindled, but there have been estimates made that show the great value of music as advancing the interests of that one county, and which can be carried on in any district in the United States.

"Is Mr. Ward musical?" some one may ask. He may not sing, he may not play any musical instruments, but he has played a part as to music that gives belief that he loves music for its real value, and applies that love through the backing and assisting in the carrying on of the work that has brought to Westchester County an appreciation which shows an advancement in real estate values running into the millions, and the millions that have already been spent will be multiplied as the refining influences of music are carried from the grown adults to the rising generations who will benefit by the pioneer work that already has been done.

There is one piano man who has stood back of Mr. Ward's efforts in this direction, but that assistance has been of a nature that has been given through friendship and benefiting the public. George G. Foster, president of the American Piano Company, is a close and intimate friend of William L. Ward. Mr. Ward has in all probability taken advantage of what Mr. Foster has gathered in his years of experience in the piano world. This has no doubt held and helped Mr. Ward in his ambitions to give the people that music he has seen necessary to advance the prosperity of Westchester County.

A Genuine Musical Uplift

All this may be of a personal nature, it may be that Mr. Foster will not appreciate what is said here, but it is known to those who have followed the work that has been done in Westchester County, and which now is given its true demonstration in the dedication of the wonderful auditorium. It is but an illustration of the musical uplift from the fire kindled in a hidden hamlet, from the circus tent for the Music Festival, to the magnificent monument to music that has been fostered by those who not only looked to the financial advantages coming from such a movement. It has, however, as an underlying principle the making the people better through singing, the playing of musical instruments as Mr. Ward so logically says.

Here is one illustration of how the "scratching" has been done in Westchester County, New York, with excellent results. Throughout the country there is that same "scratching" going on. It may be there are those in other lines of commerce that need the "scratching" process, but the music men have but to allow the people to take up singing, this though societies such as organized in Westchester County, to be able to give expressions to such remarks as those of William L. Ward.

Piano men must realize that this movement is growing, this giving the people a realization that any one can open his heart through singing, and provide for himself or herself that relief and enjoyment that music brings to all. To attend one of the annual Music Festivals at White Plains, Westchester County, is a revelation. There are young people singing, and here and there is found the white hairs of those older, while the children voice their praises in the choruses that appeal to the best in the human.

All this is said not to lead to a belief that Westchester County stands alone. There are choral societies springing up all over the country. There are seasoned choruses to be found here and there. Good music is coming to us through such efforts, which

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are but the giving the people opportunities to sing, and is making better humans the country over.

This "scratching" is but the foundation of the piano. No one can say there is not being laid the foundations for piano prospects in the singing of every one who belongs to the bands of singing people the country over. That is the "scratching" that is being done for the piano. It is an aid for the piano. The piano will live always. The people will give it the life it demands. The piano can not sell itself.

WILLIAM GEPPERT.

Check with the Census

Early reports of the 1930 census figures reveals a considerable shifting about of the country's population in the past ten years, a state of affairs only to be expected, probably, but one nevertheless of vital interest to business. Business men in every line are waiting for the final figures to revise sales plans and sales quotas, for conducting business on a scientific basis means the employment of statistics. ¶ Figures are unreliable and often misleading. It does not follow, for example, that twice as many pianos will be sold in a town of 100,000 population than in one of 50,000. The figure will undoubtedly be larger, but whether it exceeds the total in the smaller center by 50 per cent. or by 250 per cent. depends on many factors not predicated in the bare figures.

¶ The census coming at this time is of peculiar and particular importance to the piano industry, insofar as the realignment of territorial rights are concerned, and the expansion or contraction of effective sales areas. Each dealer would do well to study the census figures, and map out the population in the territory in which he now operates. It is a good time to do this, with the trade itself being in a state of flux and change. If any radical revision of methods is to be introduced, now certainly is a better time than in more prosperous and busier times. Any dealer can easily discover for example whether he is spreading his sales efforts too thinly over too wide an expanse, or whether he is operating in too limited a division to return sufficient profit. The census will provide the data for some astounding changes for the latter part of the current year and for 1931.

Sherman-Clay Statement

Sherman, Clay & Co. reported for the year ending December 31st, net loss of \$295,293.45. In the report, made public May 12th, net sales during the year are reported at \$6,155,149, as against \$7,061,149 in 1928. ¶ In a letter addressed to the Prior Preferred Stockholders of Sherman, Clay & Co., P. T. Clay, the president, points out that the unfavorable results of the past year have been due to various contributing factors, prominent among which is the radical change which has taken place in the music business as a whole and the unsettled condition of the radio business during recent years.

¶ The president frankly points out in his letter, a number of steps taken by Sherman, Clay & Co. during 1929 to meet these changed conditions: a number of the branches were closed, investment in others was reduced and inventories were decreased, at a sacrifice if necessary with the object of decreasing liabilities proportionately. Doubtful accounts were weeded out during 1929 by adopting a more intensified collection program. This improvement in the current position was accomplished in spite of the fact that prior preferred stock to the extent of \$350,000 was retired during the year 1929. ¶ Overhead was materially reduced by the adoption of modern office and accounting systems. These were installed in 1929, and added to the year's outlay, but in the first three months of 1930 the company was reaping the benefit of these innovations. An accounting system was adopted whereby the headquarters office, 536 Mission street, San Francisco, handles and controls the accounting for the branches, as well as for the main store. The result of the many steps taken during 1930 is seen in the substantial decrease in expenses for the first three months of 1930, as against the corresponding period of the year 1929.

¶ The striking improvement in the working capital situation is further proof of the results obtained. Notes payable to banks were reduced to the extent of \$650,000 during 1929 and further reduced during the first three months of 1930 to the extent of \$200,000. At the present time it is believed that indications point to larger earnings for the coming months, following the greatly improved conditions, indicated by the first three months of the current year.

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES

Making a Success of the Piano Business at the Present Time—Some Baldwin Dealers Who Are Working and Prospering by Their Own Efforts Plus the Cooperation of the House of Baldwin

Those who are downhearted as to the life or death of the piano may be helped to arrive at some conclusions that pianos can be sold if only the effort be made to get out and sell them by a few illustrations the great Baldwin Company is showing through a series of cards mailed to piano men of progressive ideas.

To say that there are piano men selling pianos, and these real piano sales, seems to some to be irrelevant to conditions as they exist. Not only has the piano business been "scratched" these past months, but all other commercial lines have suffered.

Promises that "times will be better" have not materialized. Last fall there were predictions made as to a revival of trade, but today there are evidences that those who uttered such predictions "fell down," and the piano trade was no different from the other trades that sold things to the public.

All this brought about a somewhat gloomy attitude of thought, and piano men were given to loud denunciations of the piano, when they should have been looking into their own attitude as to what the piano was, is and will be. To find that there are men who did not have time to find fault and complain about the piano is not such a hard thing to do if one but goes out into the highways and byways of the piano trade.

The Real Salesmen

There are men who have been selling pianos during all these months of deflation as to confidence for and of the

piano. Those men are proud that they are piano men. They do not seem to have felt the depressing influences that have been brought about by excessive overheads, the carrying of overgrown inventories, and the lack of ability to reduce profit-eating costs to meet prevailing restrictions by the public buying.

Talk about what the instalment business has done to the piano, what the automobile has absorbed in the way of buying powers, the losses in the stock markets, have done their damages. Piano men generally speaking have not been wise to the fact that their own futile excuses have been the real factor in creating a constipation in the production of the piano factories of the country.

Illustrations have been made of the lack of business sense on the part of those very piano men in the attempts to unload excessive holdings of second-hands, that should have been disposed of by fire or the dump-heaps, have cut into the selling of new instruments, and in this cutting of prices for trade-ins the radio led all manufacturing interests, in that the excessive over-production of last year is yet cluttering the bargain offerings, with a corresponding lowering of production on the part of radio manufacturers.

Taking it by and large it is evident that the radio men are suffering more today than the piano men. The retail houses that carry both pianos and radios seem to have been caught between the upper and the lower stratas of losses, and with the prevailing fanatic efforts to unload, to get business through price cutting, there is a lowering of valuations that the radio business especially will have a hard time to bring to normal after the unloading process has been gone through, if it ever can be brought to a sufficiently normal condition to equalize production and distribution.

Business Slow in Other Lines

All other business lines are going through the same dark and gloomy phases of manufacturing and selling. It is easy to manufacture a product, but it takes more brains to sell. The art of selling is momentous and can easily be overdone, yet manufacturers do not seem to realize that the men in the field doing the selling must be protected and assisted in every way. To protect the retail sellers is the outstanding phase of loyalty, but it does not seem to be the policy of manufacturers in some directions to offer this loyalty in the price protection that is necessary to help the retailers to arrive at selling confidence.

With all this it can be said that the piano manufacturers, with some few exceptions, have held to price values, but the old-line houses have not entered into any efforts to cut price values, but have in fact shown an attitude of reducing production, and even to offer protection to the dealers by raising prices, wholesale.

All this, however, is understood by those who have striven to meet prevailing conditions by advising dealers to cut expenses in every direction, to go out after piano sales as in days of old. This confidence has been rewarded by at least one house with returns that are somewhat heartening to those who have been on the outside looking in, and listening

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WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

Piano and Musical Instrument Section

in to talk that carried convictions that the piano can be sold if only the makers and the sellers would work together.

The Baldwin Campaign

This has especially been the policy of the Baldwin Company, which house, in the gloomiest days of present depression, gave a lift to the piano by its broadcasting that developed into a slogan "At the Baldwin" that has placed the name of that piano and its tone into the homes of millions of people. Then followed this month of May the start of an advertising campaign of national proportions that is to carry on during what we have been pleased to call "the dull summer months."

Now let us see what this has brought the Baldwin house. A series of cards are being sent out by the big Middle West institution telling what men in the field have been doing during these "dull times," and these are just a few of the illustrations this house can show to those who may want to have their hopes in the future of the piano brought to the confidence stage.

The first illustration sent out is something that breathes that Baldwin confidence which envelops all that the big house does. It is in the form of a circular letter that is embellished with a portrait of R. L. Reed, of Little Rock, Ark. We are not now prone to look upon the Southern states as good piano territory, yet with this picture of Mr. Reed, there is the following text:

GENTLEMEN, MEET MR. REED

In less than two years he has made himself the leading retail piano distributor in this city.

He started in business less than two years ago.

There were four piano stores in the city . . . two of them classed as the largest in the South.

Today he sells more pianos than the next two put together.

His sales run to more than one hundred thousand dollars a year.

His total expense for rent, light, heat, office help, tuning, and insurance is only \$350 per month.

"We attribute our success," writes Mr. Reed, "to the most outstanding line of pianos (Baldwin), and to the co-operation we have received from the Baldwin organization."

"P.S.—We would like to add that we also feel that our success is due to hard work and concentrating on piano sales exclusively, not allowing radios and other sales matters to distract our attention from piano sales."

During 1929 The Reed Music Company (exclusive Baldwin-line Merchants) sold 237 pianos ranging in price from \$125 to \$3,700.

**BALDWIN PIANO COMPANY,
Cincinnati, Ohio.**

What a showing! Here is what The Rambler has been preaching for these many months. Here is a concrete example of what the piano can do if only it is not hampered by gloomy men with pessimistic attitudes that simply spell defeat before beginning work in the morning.

This whole letter is not something remote from what others can do. The Reed Company did not have an open country or territory. There were four other piano houses in that town beside the new store of the Reed Music Company. Here comes in the Baldwin line backed by Mr. Reed and sells pianos and makes money. It would probably have been said by any one of the old stores there that the territory was saturated with pianos, but Mr. Reed shows them that it was not, started out and sold 237 pianos in 1929 while piano men were saying the piano was dead. Here is an example of co-operation on the part of the Baldwin Company.

"Good Pianos Plus Salesmanship"

Here is another example of what one man can do with the assistance of good pianos, backed by the confidence of those who make them. This tells the story of what one man did in the state of Idaho, Twin Falls the city, and Claude Brown the man who did it—that is, sold 104 pianos last year. Twin Falls has a population of but 10,000. Here is what Mr. Brown says in a letter to the Baldwin Company:

"... we are one hundred per cent for Baldwin. We count you as a partner with us. We are interested in Baldwin making money and progress and we are just as sure that you are interested in Claude Brown making money and progress. I think that they call that confidence. Baldwin has given us that. We can tell our prospects that a Baldwin-built piano is the piano with an enthusiasm they can not doubt."

As Roxy says, "There you are." Here is one salesman who reports 104 piano sales in 1929. Who can say that pianos cannot be sold if they are offered to the people in the right way, with not only the dealer and his salesmen presenting confidence, but this backed by the confidence of

the manufacturers of the pianos sold? It is all in that word, Confidence.

Another Salesman Who Made Good

Here is another salesman that made good. It is a record to be proud of. This time the good news comes from Buffalo, Minn. Here is another story of piano selling when so many protested that pianos could not be sold. Here is a man that sold thirty-one pianos in thirty-one days, all Baldwin-built pianos. The text of this announcement is as follows:

... another Baldwin dealer cashes in on Baldwin growing leadership.

Mr. T. Thompson, of Buffalo, Minn., (population 1438) broke all records for his territory in the month of December.

In a single month he made thirty-one personal sales, closing eighteen of them in the last four days of the month.

The quality of Baldwin merchandise, the growing demand on the part of the public for Baldwin instruments, the progressiveness of Baldwin sales and promotion methods and the "let's go" spirit of the entire organization, all played their part in this remarkable record.

Mr. Thompson sold one hundred Baldwin-built pianos in ten months time,—and says he has just begun.

The Formula, "Hard Work"

Now here is a record from Michigan, and comes from a man who says "For thirty years I have been selling pianos and have found that only one formula is successful, and that is Hard Work." The illustration accompanying this assertion shows a man perfectly capable of doing hard work. He evidently is proud that he is a piano man. He is also an Old Timer, as we say it in piano talk, and he evidently has no inclination to attack what has been his business for thirty years by telling people that the piano is dead. He is proud to head his statement to the Baldwin Company as

He's HEDRICK of Monroe, Michigan.

"during the past five years I have had no help in selling, but I have averaged 200 piano sales per year. The connections I have made and kept with Music Teachers have played a big part in my success. And the co-operation given by the Baldwin has been a big help and is appreciated."

Now here is one real, genuine indorsement of the MUSICAL COURIER campaign for the salesmen to build to piano sales through music teachers. One can understand that this big, handsome man (as his picture shows), would carry on in a way that would build to gaining the confidence and create piano sales by relying upon the quality of the pianos he offered, knowing full well that his confidence was but the representation of the makers of the Baldwin-built instruments and his own honesty of selling methods.

No dealer or salesman can successfully carry on for five years in a comparatively small center like the Michigan city and do the business represented in this record.

Get in Step!

Now let the piano calamity howlers stop their moanings and complaints and get out as have those men mentioned and sell pianos. There is the same amount of money in this country as there was before the Big Wind. We cannot always have people hunting around for things to buy, especially pianos, for there is a limit to buying through the scares created by the men who do the selling.

The Baldwin house is doing business. It had one of the best months in its history during April, and May promises to surpass April. Why? Because there are a multitude of Baldwin-trained dealers in this country who are doing just what these four illustrations prove. If Baldwin people can do it, others can do it. It is the building honestly, then selling honestly.

Meet conditions as they are—do not dream about what was said to have been done, but get out and concentrate on individual efforts without taint and hold to confidence in the piano itself.

Another Old Timer Retires From the Piano Business, Edgar C. Smith of the Kimball House—Some Reminiscences of the Past

When The Rambler was recently in Chicago he endeavored to see his old friend Edgar C. Smith, who will retire from the piano business on July 10th after fifty years with the W. W. Kimball Company.

The Rambler failed to find his old friend at his desk. It was Saturday morning, and, as usual, Mr. Smith was seeking the golf park somewhere in the Chicago territory. Thus The Rambler missed an opportunity of meeting the Old Timer, who after some fifty years will check out from

his old place and take up the life of a gentleman, and who has been one of the best piano men in this country.

The Rambler met Edgar C. Smith in 1893—the year Chicago held a county fair in comparison with what is outlined for 1933. The Kimball was at the same old stand in those years, but not in as elegant a building. Edgar C. Smith was at his desk night and day in those days, for that was before the installation of the one price method of selling.

A piano salesman had to be a piano salesman in those days. The getting of as much as the traffic would bear in competition of the same sort on all sides requiring a tremendous amount of ability, and yet Edgar seemed to enjoy the sport, thrived on it, and set up retail records that would cause some of the salesmen of this day to say something about "piano talk." But the records are there to prove what is said herewith.

Loyalty

In all those years that have passed Edgar C. Smith has shown that same loyalty that The Rambler presented when he wrote about the half century of Steinway selling on the part of Mr. Stetson and Mr. Kuehl when they passed the fifty year mark. Mr. Stetson retired from Steinways this year, while Mr. Kuehl can not keep away from the house and must sell pianos just for amusement if nothing else. It may be possible for Edgar C. Smith to put pianos behind him, but it is going to be a mighty hard thing to do, probably as hard as it is for Mr. Stetson to keep away from his old desk in Fifty-seventh street, New York.

In the old days of piano selling in Chicago, and before the one price system was installed, Edgar Smith had to be at his desk all the time. If a price was offered by the customer it had to be presented to Mr. Smith for sanction. Then the day arrived when Mr. Smith could leave his desk, go out and spend an afternoon in sports, golf in summer, fishing in winter, and that because the salesmen were held responsible for price getting.

That transition was a marked change in the Kimball retail selling. But when once adopted it was the same policy of doing what was proposed as when it was decided salesmen could sell pianos without giving away a scarf.

Few of today can realize what that meant. But Edgar C. Smith held to it, never was a scarf given away after the policy was decided upon, and that saved piano men "much monies," for after the Kimball house demonstrated it could be done, then all followed, and that made the salesman sell a piano instead of a scarf with the piano thrown in. What a relief that was.

There have been many changes in piano selling in Chicago since those days, and Edgar C. Smith has always been in the fore in all transitions. Let us see how this veteran looks upon piano selling at this time. In a letter to The Rambler Mr. Smith says:

I want to see conditions in the piano trade in general get back on a sane basis. Piano retailing must be revamped by intelligently cutting costs. The overhead has become too great and is out of all proportion in the economical scheme. Sales enthusiasm must be counterbalanced with sound business planning, based on adequate facts. The successful retailer of the future, to my mind, will apply the same intensive effort to his budgetary planning as he does to his sales. What shall the retailer who loses customers to a competitor who sells on the price basis alone do? Shall we fight him on price or shall we ignore him on the theory that he will eventually go broke, or is it possible to lift the product above price competition? Of course, I am out of it but these conditions interest me.

The Old Days

Therein is embodied that spirit which made Edgar C. Smith what he was in piano selling. Like all the Old Timers who have stayed with the business there is that breath of confidence in the piano, but a dislike for bad business methods which degenerate into price cuttings and destroying of profits. As said, The Rambler first met Mr. Smith during the days of 1893, and that is a "few" years ago. Mr. Smith was then a loyal man to his house. That has followed during all these years. His was that same spirit as shown in Mr. Stetson and Mr. Kuehl. No one could destroy that loyalty, that love for the piano he was selling and that loyalty laid the foundation for the honesty of purpose, the standing by any policy the house adopted, and the bringing into active participation improvements, innovations that were thought impossible.

It is good to know that Mr. Smith will strive to enjoy life, but it is doubtful in the mind of The Rambler if "Ed" will ever enjoy himself as much as he has in the building to the name of his old house, and which he says in his letter means all to him and that he retires with regret.

Edgar C. Smith is not as old as The Rambler, but that does not count. The two will foregather before long and recite ancient history, dwelling on those happy days when pianos were hauled over the dirt roads and sold to the farmers on their own fertilizing hills, with the days of one price selling in the offing and the requiring of the salesman to beat the "other fellow" to the getting the "dough" and the signature on the dotted line.

"Them were the happy days, Ed, God bless you."

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MUSICAL COURIER

Weekly Review OF THE World's Music



Photo by Apeda

Edgar Shelton

"Surely one of the few interesting new young pianists heard here
this season."—*New York Sun*

